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John C. Freund

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SAVES OPERA AGAIN FOR PHILADELPHIA

Stotesbury Agrees to Meet Deficit and Adds Guarantee for Another Season

PHILADELPHIA, March 20.—Philadelphia will have its opera season next Winter, after all, unless something now unforeseen intervenes, and it will be E. T. Stotesbury, who last season made possible the continuance of opera here after Hammerstein had threatened to withdraw his company, whom Philadelphia may thank for this assurance. Mr. Stotesbury has once more stepped into the breach with an offer to pay \$45,000 as Philadelphia's share of the deficit from the present season of opera, and with a further guarantee to pay any amount up to \$100,000 if there is that much deficit after next season. The offer was made in a letter to Clarence H. Mackay, of New York, chairman of the Board of Directors of the Chicago Grand Opera Company.

Mr. Stotesbury takes this action because he believes that the abandonment of opera in this city would seriously damage its artistic prestige. It will be recalled that the directors of the Chicago company recently issued an ultimatum to the effect that, unless Philadelphia made good the deficit of the present season here, estimated to amount to about \$100,000, the Chicago company would leave it to its fate and extend operations to cities in the Far West. Mr. Stotesbury's letter to Mr. Mackay was as follows:

Dear Sir: I regret exceedingly that the recent important meeting of the Chicago Grand Opera Company directors should have taken place during the absence of both Mr. Cuyler and myself, as Philadelphia was in consequence without representation.

I am informed that the directors have made public their decision that unless we make good our share of the deficit by this season, which will approximate \$45,000, opera in Philadelphia will be abandoned.

This community did not entertain the possibility of such a loss. It would be an irretrievable blow to the city's prestige and to its artistic and educational developments.

I do not regard the experience of the past two years as a fair test of public sentiment toward grand opera. In 1909 and 1910 we had more opera than we were able to digest. If New York, with the help of its large floating population, could not sustain two opera houses, it is not surprising that Philadelphia suffered from a surfeit.

This season's apathy and indifference were a natural reaction from too much of a good thing and by no means prove that we do not want and appreciate all the best music.

As I have been largely instrumental in maintaining opera here I shall myself make good this season's deficit and will also personally guarantee a sum of \$100,000 if necessary to insure its continuance another season.

I do this in the belief that I can render no greater service to Philadelphia than by affording the large music-loving element of the community sufficient time and opportunity to organize an adequate and loyal support of grand opera, such support as has been accredited to it both in New York and Chicago, and which will establish it here upon a permanent and self-supporting basis.

E. T. STOTESBURY.

Eighteen Weeks of Opera for Boston Next Season, Says Russell

BOSTON, March 20.—Director Henry Russell, of the Boston Opera Company, will leave for Europe March 30 after the close of the present season, March 25. He will spend the larger part of the time between now and next Fall in Paris and will also visit Italy, Russia and Vienna. "There will be eighteen weeks of opera in Boston by the Boston Opera Company next season," said Mr. Russell in an interview with the MUSICAL AMERICA representative, "and this will be followed by a short tour of perhaps two weeks. I shall give a great deal of attention this Spring and Summer to new operas and hope to increase the répertoire greatly for next season. There will also be some new singers."

D. L. L.

Hekking to Tour America Next Season

Anton Hekking, the eminent Dutch cellist, will tour America next season from November until April under the management of Eugene Kuester of New York.



—Photo by Matzen, Chicago.

JANE OSBORN-HANNAH

Prima Donna Soprano of the Metropolitan Opera and Its Allied Companies, Who Has Achieved Success in Wide Variety of Roles. (See page 33.)

American Opera Must Have "Made-in-Germany" Stamp, Says Savage

"As a prudent business man, I am forced to admit that I would not take the chance of producing an opera by an American composer until it had been previously produced on the other side. It must have the made-in-Germany stamp. A man like Puccini can afford to ignore this, but not a newcomer."

These views were expressed by Henry W. Savage in a paper written for a meeting of the Theater Club at the Hotel Astor, New York, last Tuesday afternoon. Mr. Savage was out of town, but the paper was read for him in his absence by Mrs. Myrtle Chapman Willis. The impresario contended that grand opera could not continue permanently as a mere fad supported by the wealthy and looked forward to the time when, instead of two or three organizations with extravagantly expensive stars, there would be a number of well-balanced companies supported by the people directly.

Opera Manuscripts in Metropolitan Competition Disappear Again

Several of the opera scores submitted in the \$10,000 competition of the Metropolitan Opera Company have gone astray again. It is only a few weeks since a box containing three of the manuscripts disappeared from an express wagon while en route from the home of Walter Damrosch, in New York, to that of George W. Chadwick, in Boston, who, with Alfred Hertz, of the Metropolitan Opera Company, constitute the board of judges.

The latest disappearance has occurred in the transmission of six of the manuscripts from Boston to Mr. Hertz. It is thought that the express strike in New York may be responsible.

Carré Reappointed for Seven Years

PARIS, March 16.—Albert Carré has been reappointed director of the Opéra Comique for seven years.

MAHLER DECIDES TO LEAVE PHILHARMONIC

His Retirement Results from Friction Between Him and Board of Directors

Despite denials made by those interested, it may be stated on the highest authority that Gustav Mahler, conductor of the Philharmonic Society's orchestra will not return to New York next season as director of that organization, nor will he again appear in that capacity during the remainder of the present season.

Although strained relations have existed between Mr. Mahler and the committee the management of the orchestra has announced his illness as the reason for his failure to appear at the concerts given in New York, Newark, Washington, Princeton and other cities. It is well known that were Mr. Mahler physically able to conduct he would have appeared at the final concert this season.

The difficulty is said to have had its origin when Mr. Mahler, believing that certain members of the orchestra were not playing as he wished them to, received damaging evidence against the offenders through a second violinist's reports. Those affected by this criticism demanded the discharge of Mr. Mahler's informant and were supported in their demands by some of the women of the board. This disagreement is said to have affected Mr. Mahler to such an extent that he was on the verge of a nervous breakdown when he fell victim to an attack of the grippe.

Mr. Mahler then requested Theodore Spiering, who was imported from Berlin last Fall as concertmaster of the orchestra, to conduct the concerts during his absence, and although he entered upon his task without rehearsals, his work has been a revelation to the critics and patrons of the orchestra. The members of the Philharmonic board, however, have as yet given Mr. Spiering no recognition whatever in his new capacity and it is understood that he has decided not to return next season in the rôle of concertmaster.

Among the regular patrons of the orchestra there is said to be a strong sentiment in favor of retaining Mr. Spiering as conductor of the orchestra, or at least giving him substantial recognition for the excellent work he has done this season. This is counterbalanced, however, by a feeling on the part of the directors who control the affairs of the orchestra that a conductor of great European reputation should be engaged to succeed Mr. Mahler.

An official announcement of Mr. Mahler's retirement is expected before the end of this week.

"Rosenkavalier" to Be Given Next Fall in England and America

BERLIN, March 21.—F. C. Whitney the American manager, who has obtained the American and English rights to Richard Strauss's opera, "Der Rosenkavalier," was in consultation with Strauss yesterday concerning the details of the production. It is probable that the London production will not be given until the Fall, and that the American production will be staged six weeks later. Three American singers, Edyth Walker, Frances Rose and Maude Fay, are being considered for leading roles in Mr. Whitney's companies.

Maggie Teyte to Sing for Chicago Opera Company

Andreas Dippel has engaged Maggie Teyte, the English soprano, for the Philadelphia-Chicago Opera Company for next season. She will begin her season here early in November. Miss Teyte has been a favorite at Covent Garden, where she has sung a number of first soprano roles. At the Opéra Comique in Paris she succeeded to a number of Mary Garden's roles after the latter left, and made a particular success as *Mélisande* in "Pélés et Mélisande."

PIANISTS IN CHIEF BERLIN CONCERTS

Scriabine Plays His Own Works—Unknown Artist Reveals Marked Talent—Tilt Over Royal Opera House

BERLIN, March 2.—Director Hermann Gura, who has charge until July of the management of the Komische Oper, will produce as his first newly staged work Offenbach's "Orpheus in der Unterwelt." "Traviata" is to be produced in the near future, with Labia and Franz Naval in the leading parts.

Germany's theatrical association has issued a proclamation to the principals and deans of schools and colleges, in which they are requested to warn their undergraduates against embracing the theatrical career as a vocation. The object of this is to repress the present overcrowding of the profession. This association intends forming a kind of "committee of experts" to judge and advise each applicant impartially as to his or her qualifications for a stage career.

During the first performance of Humperdinck's "Königskinder" in Halle the four trained geese which figured in the early acts were stolen by a vandal with no soul for art. Thanks to the sagacity of a police dog the thief was found, and it was discovered that he had treated the operatic geese the same as any ordinary barn-yard fowl. Roasted and appetizingly stuffed these one-time co-operators in a work of art had gone the way of all culinary delights—they had been eaten! Could cannibalism be worse? Other geese, of course, were found, but it was a matter of tedious labor to give them the proper artistic training and temperament.

The Prussian Chamber of Deputies is having one tiff after another over the newly-to-be-built Royal Opera House. It is maintained that not the Crown but the State is building the new opera house. The Crown is to share in the building and management of the house to the amount of 3,000,000 marks, and the State would be expected to contribute about 7,150,000 marks. The subsidy by the city of Berlin, which was asked, will probably not be granted, as the municipal authorities demand that if Berlin is to share the expenses the city must also have a voice in the management of the house and not, as heretofore, the Crown alone.

The new opera house under Maximilian Maris, of which MUSICAL AMERICA readers were informed a few weeks ago, which may be considered as representing a continuation of the Komische Oper under Director Gregor, is to have the name "Kur-

fürsten Oper." The ministerial permission has been granted, so that work on the building will shortly begin on the property, Würnberger str. 7. The builders hope to

solo-numbers. He created a very favorable impression and did full justice to his task. His tone is well-rounded and devoid of disagreeable characteristics, but of unequal quality when the player devotes himself to difficult or intricate passages or stops. The concert was begun with the overture to the "Barbier" of Cornelius with the instrumentation of Mottl. This was followed by the "Tarifa" and "Tangier" from Humperdinck's "Moorish Rhapsody."



Alberto Jonàs, formerly of this country, and now one of the most prominent piano teachers in Berlin, and his class

complete the structure by November of this year.

Last Friday, in the Blüthner Saal, I found a half empty hall and a pianist of real talent, who played with an elegance and finish and a mastery of his material that warmed the heart. The young artist, who was unknown to the writer, was Lazar Levy. His program was interestingly varied, comprising works of Mozart, Beethoven, Schumann, Chopin, Debussy, Albeniz and Gisyo. The tasteful and effective manner in which he shaped a composition awakened immediate interest.

Of the concert of Fritz Vogel, pianist, in the Sing Academy on Saturday evening, the soloist was assisted by the Philharmonic Orchestra under Professor Gustav Hollaender. The pianist showed evidence of much hard work, but his playing lacked both breadth and clarity.

At the grand rehearsal for the ninth Philharmonic concert on Sunday, Efrem Zimbalist, the violinist, was accorded the

die." The composition represents an ingenious and cleverly effected blending of characteristic and melodic music. The D Minor Symphony of Schumann, which concluded the program, requires no special comment, as Nikisch rendered it with all his usual brilliancy and finish.

On Monday evening Alexander Scriabine played his compositions in Bechstein Saal. It is not usual for a pianist to do justice to his own works so fully as Scriabine. Most composers are embarrassed or nervous when it comes to expressing their own ideas, and comparatively few are sufficiently accomplished pianists to express them fully. Scriabine, on the other hand, plays his works with much apparent unconcern, and yet with an energy and care that imbue them with the genuine life of music. The pianist-composer played twelve preludes with such magnificent tone shading and temperamental treatment of the climaxes that each work was a jewel in itself.

O. P. JACOB.

NEW SAINT-SAËNS OPERA

"La Déjanira," Produced at Monte Carlo, Said to Equal "Samson and Delilah"

One of the most important operatic productions of the year took place last week at Monte Carlo, in the first performance of Camille Saint-Saëns's new opera, "La Déjanira."

According to cablegrams received in New York, the new work was received most favorably by the critics. Authorities declare that it is as noteworthy an achievement as was the same composer's "Samson and Delilah."

"La Déjanira" is founded on the mythological story of Dejanira, the wife of Hercules, who applied to his robe a love potion which cost his life.

The title rôle was sung by Mme. Felia Litvinne and Lucien Muratore, the famous French baritone, appeared as Hercules.

New Honor for Mr. Van der Stucken

CINCINNATI, O., March 18.—A great distinction has just been accorded Frank Van der Stucken, conductor of the May Festival. His well-known orchestral work, "Pax Triumphans," has been selected for performance in Wiesbaden, Germany, on the occasion of the Emperor's visit there in May. It will be given by the Weisbaden Orchestra on the occasion of the gala concert, under the direction of Ugo Afferni, the conductor of the orchestra. Mr. Van der Stucken was invited to conduct personally, but will not be able to get there in time.

F. E. E.

Queen Hears Former Metropolitan Soprano

ROME, March 18.—Marie Ranzenberg, formerly a soprano of the Metropolitan Opera House, gave a recital to-day at the Hotel Excelsior, and was rewarded with the approbation of a large audience which included the Queen Dowager Margherita.

Dippel Gets New Opera by Wolf-Ferrari

Influenced by the success of Wolf-Ferrari's opera, "The Secret of Suzanne," Andreas Dippel, general director of the

Philadelphia-Chicago Opera Company, has acquired the American rights to the same composer's new opera, "Il Tesoro della Madonna" ("The Jewels of the Madonna"), a three-act work with scenes laid in Naples. Mr. Dippel will produce it next season.

ANOTHER BY WOLF-FERRARI

Metropolitan to Produce His Opera, "Le Donne Curiose," Next Winter

So greatly did the success of Wolf-Ferrari's one-act opera, "The Secret of Suzanne," impress the management of the Metropolitan Opera House last week that they have decided to bring forward another opera by the same composer. This opera is called "Le Donne Curiose" ("The Inquisitive Women"), and the American rights to it have resided for some time with the Metropolitan management. Director Gatti-Casazza says that it will surely be produced next season. He considers it a beautiful piece of writing, somewhat in the vein of Verdi's "Falstaff," but says that it is extremely difficult to cast and to sing. The many rehearsals necessitated by the several other novelties of this season prevented giving the opera until next Winter.

"Le Donne Curiose" was first produced in Munich eight years ago under the German title of "Die Neugierigen Frauen." The story has to do with the curiosity of a number of women concerning the doings at a club to which their husbands belong. These doings worry the women a great deal until in the end they discover them to be entirely harmless.

Leoncavallo Writing Another Opera

BERLIN, March 18.—Leoncavallo's opera, "Maia," was produced for the first time to-night at the Royal Opera. It was announced that the composer was at work upon still another opera, to be called "Prometheus" and based upon the classical legend.

To Give "Ysobel" in Genoa

GENOA, March 18.—Mascagni's new opera, "Ysobel," is to be produced here in April, at the Carlo Felice Theater.

MUSICIANS MAKE PLANS FOR CLUB

New York Professionals Formally Establish Organization for Social Intercourse

The Musicians' Club of New York is now an assured fact. The first meeting was held last Wednesday evening in Aeolian Hall, and was marked by unbounded enthusiasm.

Tali Esen Morgan, who had taken the lead in bringing about the organization of the club, made a statement regarding how the matter was first started. Over two years ago about fifty professional singers met in Mr. Morgan's office to plan for the Julian Walker testimonial concert, and it was then decided to form a Singers' Club. A committee was named, but nothing came of it. Three months ago at a meeting of organists held in Mr. Morgan's rooms the club matter came up again and it was decided to form a Musicians' Club, to be composed of professional singers, organists, conductors, teachers, accompanists, managers and concert artists generally. Again Mr. Morgan was asked to send out the letters. Nearly two hundred responded with the signed application blanks, and many writing letters of thanks to Mr. Morgan for his efforts in bringing about the organization of the club.

"And now," said Mr. Morgan, "my work is done. I am more than ever convinced that the club is going to be a great success, and all that is necessary now is careful and conservative management." Mr. Morgan nominated Louis Arthur Russell for temporary chairman of the meeting, but Mr. Russell insisted that Mr. Morgan should preside, which seemed to be the unanimous sentiment of all those present. Nicholas DeVore was elected temporary secretary, and then there followed a free discussion of the plans and purposes of the club.

It was finally decided that the club should begin business at once, and Charles T. Ives was elected temporary treasurer, and money began to pour in at once. After an hour of discussion the chairman was directed to name a committee of five, himself to be one of the number, who shall report a plan of work and submit nominations to be voted for at a general meeting of the club to be held in Aeolian Hall on Thursday evening, April 6. The club will without a doubt reach a membership of five hundred, which will mean \$5,000 a year in receipts. It was decided to keep open the charter membership list until after April 6, and permit all to enter now at the rate of \$10 a year without an admission fee.

CINCINNATI'S FINE TRIO

Messrs. Heermann, Adler and Sturm Give Chamber Music Concert

CINCINNATI, O., March 18.—Wednesday evening the last concert of the series by the Heermann-Adler-Sturm Trio was given in Memorial Hall. This organization has won very great popularity in Cincinnati this Winter and their work exemplified the high ideals with which the members of the trio are imbued. A distinct novelty offered was the Trio in B Flat by the well-known composer, Arthur Foote, which was given its first performance in this city. The work was splendidly received and the members of the Trio are to be congratulated upon having presented it for the first time in Cincinnati. Other numbers on the program included the B Flat Sonata by Messrs. Adler and Heermann and the charming Haydn Trio in E Major.

C. E. N.

Tenor Burrian Flees from Angry Husband

BERLIN, March 18.—Carl Burrian, the Wagnerian tenor of the Metropolitan Opera Company, who arrived but a few weeks ago from New York, is reported to be fleeing the country with an angry husband in hot pursuit. The woman in the case is said to be with the tenor. It is declared that Burrian broke his contract with the Dresden Opera in order to escape the husband's wrath. The pair were said to have been together in America. Report has it that Burrian offered his wife a large sum of money to obtain a divorce and that she refused.

Franz Lehár, composer of "The Merry Widow," has finished his latest operetta, which will be presented in Vienna next October. It is called "Eve."

Alexander Petschnikoff is to give two violin recitals in London in May.

SECONDARY RÔLES AT THE OPERA

Why They Are So Often of Vital Importance to Performance as a Whole—Difficulties and Possibilities of Such a Part as "Mamma Lucia" in "Cavalleria," as Marie Mattfeld, of the Metropolitan Opera, Sees Them—"Hänsel" Miss Mattfeld's Favorite Rôle

TO the average opera singer equipped with temperament and lofty aspirations there are few *bêtes noires* more formidable than "secondary rôles." It is true, of course, that Wagner—a sage and prophet in all such matters—discoursed wisely and voluminously upon the artistic



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Marie Mattfeld, Mezzo-Soprano, of the Metropolitan Opera Company

necessity of accepting with good grace and of throwing oneself heart and soul into parts of apparent unimportance, and it is also true that the phrase "trifles make perfection" is universally accepted as axiomatic. Yet no sooner does the average operatic star of moderate effulgence—to say nothing of the higher luminaries—find him or herself set down as one of the loathed "minor characters" than there follow wailing, gnashing of teeth and rending of garments. Or, if the singer becomes resigned to his fate the process is effected with his spirit garbed in metaphorical sackcloth and ashes.

Fortunately here, as everywhere, there are exceptions. And, in deference to the law of compensation, it very often happens that those whose lot has cast them among the "minors" attain to a degree of fame that is denied many of more altitudinous pretensions. At least one such is to be found at the Metropolitan Opera House just at present. She is Marie Mattfeld, the young mezzo-soprano. Now, after four years of service in quiet, unobtrusive fashion, during which time her talents have been highly appreciated, even if not proclaimed from the housetops, she is commanding renewed attention through her remarkable bit of character acting as the *Stablemaid* in the second act of "Königskinder."

Mme. Mattfeld has not confined herself to "secondaries" altogether, it must be remembered. "I have sung leading parts many a time," she recently told a representative of MUSICAL AMERICA. "I have frequently done *Elsa* and *Marguerite*. What is more, I have been doing *Hänsel* for the last four years and that could by no stretch of the imagination be called an unimportant part. However, I am not in the habit of looking upon things of lesser importance as thankless, for in the first place I love all my work with a fanatical

devotion and because, also, if it is done carelessly the singer's offence stands out with unexpected prominence. There is a good deal of work in such characters as the *Stablemaid* and *Mamma Lucia*, small as they may strike the hearer. It is not, as I have found, work that can all be planned out beforehand. That you have to do in the big parts. When I studied *Elsa* I had to figure out every single gesture I should have to make during the orchestral interludes of my songs. I had to make them of such a character and frequency that the resulting effect should not seem monotonous. Now, in the smaller parts these matters need not occupy you to that extent. There, things are carried out briskly, quickly, for you have no lengthy speeches to deliver. I, for my part, seldom act one character in exactly the same manner twice. Here, I find that some of the most striking details are the inspiration of the moment. But in order to get such inspiration I must live the character, feel its emotions to the full. It was only the other day that I decided in 'Königskinder' to make the *Stablemaid* parody the dancing of the populace. It

seemed the most natural thing in the world that she should imitate them in her own rough way, and I found myself dancing almost before I was fully conscious of it. I have often seen stable girls in Germany and so I had no difficulty in determining the proper way to make this one stand and hold her arms and walk about. Humperdinck was very pleased with the impersonation when we brought out the opera and told me he had not realized that there was so much in the rôle.

"Another task by no means so easy as it seems is *Mamma Lucia* in "Cavalleria."

She does not sing much, but one of the hardest things she has to do is to listen to *Santuzza*'s long tale.

Now, there is nothing that produces a worse effect than for a singer just to stand still and wait placidly while another is addressing her. It robs a character of every vestige of the emotion which belongs to it. So when in this opera *Santuzza* first begins to tell me of her grievance against my beloved son *Turridu* I make myself seem merely displeased and annoyed that she should thus malign him. I try to show through gesture and expression of impatience that I do not wish to be wearied with what I believe are falsities. By and by the fact that he actually loves *Lola* forces itself upon me and I have to show in turn my sorrow, my motherly grief and, finally, my pity for the unfortunate woman. All this is not a simple matter. And it cannot be done successfully unless you feel every sentiment you are endeavoring to show. Towards the end *Turridu* bids me farewell and asks me to pray for him. I have a premonition of misfortune. Then he assures me that his words are only the effect of the wine he has drunk. Here I must begin to look comforted. But second thought again plunges me into horror. And yet here, you see, is a part that is habitually regarded as unimportant and lacking in possibilities. When we gave the opera in Brooklyn once I begged Mr. Gatti-Casazza to let me sing *Lola*, which I also know.

As "Wowkle" in "The Girl of the Golden West"

I found that a wild search was being made for me. I hunted up the director, and he, in the wildest excitement, implored me to save the opera by singing *Hänsel*. The singer cast for the part had become ill of nervousness, for she had not appeared before. I almost danced for joy, assured him that I could easily oblige him, and in the evening I made a hit at the performance. Since then I have been with the company and *Hänsel* has been my own possession, though at first Mr. Conried was not altogether sure that he would let me have it.

"I get no end of fun out of this opera. The moment I have those trousers on I feel like a young boy, and together with Miss Alten I cut up all sorts of capers behind the scenes and on the stage before the curtain rises. Indeed, Miss Alten and I never call ourselves by any other names than *Hänsel* and *Gretel*. Humperdinck was delighted with our performance this Winter. He kissed each of us and said that, whereas in Germany he makes it a rule to go miles out of his way to avoid a performance of the work, it seemed like an entirely fresh and new thing to him and his wife as given here.

"I asked him at the time if he did not think it best for me to sing in opera in Berlin rather than here, as it might offer me greater opportunities. No sooner had I said the words than he smiled and began to sing to me 'Du bist verückt mein Kind, du musst nach Berlin.' 'You stay right here,' he said emphatically; 'you are

in an institution that is without artistic equal in the world and among the greatest singers. If you go to Berlin do so as 'guest,' but otherwise—never.'

"Two other rôles of mine are *Wowkle* in "The Girl of the Golden West" and *Suzuki* in "Butterfly."

I had never been familiar with the Indian woman before I undertook this part, so it was Mr. Belasco who gave me points as to how to suggest the stolidity of a squaw. As for *Suzuki* I learned a number of things from a Japanese friend of mine who is here at present. No Japanese, she tells me, ever moves about in little skips as they are shown on the stage here. Nor do they constantly hold their hands up at the level of the shoulders with the palms facing outward. They walk along in short, mincing steps, with their knees together. As for their hands, they hold them down. Nor is it correct for the chorus to throw themselves face downward on the stage in greeting *Pinkerton*. They should merely bow low and raise their hands to the forehead. To throw themselves down, as we see it done, would be considered coarse and unfitting, said my friend. I allowed her to help me put on my kimono for the part and she insisted that I remove all the safety pins with which I had been in the habit of fastening it. Instead, she tied the garment very tightly about me. I introduced her to Miss Farrar and managed to get the stage manager to allow her to go on with the chorus. She was very nervous at first, but her way of doing things was closely watched and I think will be followed hereafter to the benefit of the whole.

The trouble in such a matter is that the more outlandish one's actions are the more people think they must be true to the life of the country represented.

"I feel the part of *Suzuki* very deeply and I do not doubt that one of the things that helps me immensely to this end is the wonderfully beautiful performance of Miss Farrar.

"To hear and watch her in certain parts of the second act almost makes me weep in sympathy, but in this way one is able to get inside of the character and to give the best performance.

"What a wonderful artist is this American girl and what a delight and inspiration to work by her side!"

H. F. P.

"Königskinder" Geese Resent Intrusion of Strange "Goosegirl"

BERLIN, March 18.—The geese employed in the production at Halle of Humperdinck's "Königskinder" objected strenuously one night this week when a new and strange "Goosegirl" appeared upon the scene. The newcomer took the place of the regular occupant of the rôle when the latter fell ill. The geese pecked at the understudy in furious resentment and cackled so loudly and indignantly that the conductor had to halt the performance. Only the appearance of the *Woodchopper* and

Broommaker, who were familiar to the geese, served to quiet them.

Illness Delays Elgar's Coming

LONDON, March 18.—Sir Edward Elgar, the composer, was to have sailed to-day for New York on the *Campania*, but was compelled by illness to postpone his departure.

The projected visit of the Dresden Court Opera forces to Paris in June to give a series of performances of "The Rose Cavalier" and "Elektra" is not yet definitely decided upon. The estimated cost of the trip is \$70,000.

Frances Alda Declines Rôle of "Ariane" in Milan

Frances Alda, the operatic soprano, wife of Director Gatti-Casazza of the Metropolitan Opera Company, has declined an offer to create the rôle of *Ariane*, in Milan, when the Dukas opera, "Ariane et Barbe-Bleue," is sung at La Scala. Mme. Alda has discovered that the music lies too high for her voice.

To Sing "Elijah" for Twentieth Time
For the twentieth time in its career the Oratorio Society of New York is to sing

Mendelssohn's "Elijah," the date being Wednesday evening, March 29, and the place Carnegie Hall, under Dr. Frank Damrosch's leadership. The title part will be sung by Clarence Whitehill, the soprano solos by Alma Gluck, contralto numbers by Christine Miller, and tenor by Frederick Gunster.

Cosima Wagner has been in poor health again and has had a Munich specialist treating her at Santa Margherita, where she is spending the Winter. Her daughter Eva, the wife of Houston Chamberlain, is with her.

He replied, however, that while the Metropolitan company had many *Lolas* it had only one good *Mamma Lucia*. Another time, when I asked him to let me do *Siebel* in "Faust" he told me that *Martha* was more difficult and that I was the best *Martha Schwerlein* he knew of. I admit that *Martha* has by far the more character of the two. *Siebel*, which I have often sung, is sweet and allows me to look young, but is not much more. Yet it is curious that some of those who are great in the leading rôles come to grief when they have to do short ones like those I have mentioned. No, I don't think that when you act and sing them properly they are to be called "thankless."

"And *Hänsel!* Oh! I do love *Hänsel!* It was through him that I first came to join the Metropolitan company. Many a time I had studied the opera with my sister and we used to sing it together, alternating in the principal parts. One of my great ambitions used to be to belong to the Metropolitan. Many a time I would make my husband stop on our way home to step into the lobby and look at the pictures. 'What would I not give to be able to sing here' I would say to myself, little dreaming that my wishes were ever to be fulfilled. But how strange is the world! One fine day some four years ago the telephone of our Brooklyn home rang and I was asked by some one from the Metropolitan if I could sing *Gretel*. 'Of course I can,' was my delighted answer, much as I should have preferred the other part. But such an opportunity was not to be missed and I think I should have consented to sing *Isolde* under the circumstances. I went over the rôle carefully the whole night following and on the next day went over to the Metropolitan, where I was given a hearing, with Kurt Schindler at the piano. It was satisfactory and I was engaged as understudy for Bella Alten on the tour which occurred the year of the San Francisco earthquake. While we were in St. Louis Humperdinck's opera was scheduled for performance. The day before Miss Alten fell ill. I was told to prepare myself to sing *Gretel*, but on the following morning they informed me that Miss Alten had recovered and my services would not be needed. So I went out shopping, but on returning to the hotel

they walk along in short, mincing steps, with their knees together. As for their hands, they hold them down. Nor is it correct for the chorus to throw themselves face downward on the stage in greeting *Pinkerton*. They should merely bow low and raise their hands to the forehead. To throw themselves down, as we see it done, would be considered coarse and unfitting, said my friend. I allowed her to help me put on my kimono for the part and she insisted that I remove all the safety pins with which I had been in the habit of fastening it. Instead, she tied the garment very tightly about me. I introduced her to Miss Farrar and managed to get the stage manager to allow her to go on with the chorus. She was very nervous at first, but her way of doing things was closely watched and I think will be followed hereafter to the benefit of the whole.

The trouble in such a matter is that the more outlandish one's actions are the more people think they must be true to the life of the country represented.

"I feel the part of *Suzuki* very deeply

and I do not doubt that one of the things

that helps me immensely to this end is the

wonderfully beautiful performance of Miss

Farrar.

"To hear and watch her in certain parts

of the second act almost makes me weep

in sympathy, but in this way one is able

to get inside of the character and to give

the best performance.

"What a wonderful artist is this Ameri-

can girl and what a delight and inspira-

tion to work by her side!"

H. F. P.

in an institution that is without artistic equal in the world and among the greatest singers. If you go to Berlin do so as "guest," but otherwise—never."

"Two other rôles of mine are *Wowkle* in "The Girl of the Golden West" and *Su-*



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Miss Mattfeld as "Hänsel"



As "Wowkle" in "The Girl of the Golden West"

DANCING A LOST ART SAYS MR. HEINROTH

Noted Pittsburg Organist Deplores Present-Day Terpsichorean Tendencies

PITTSBURG, March 20.—That modern stage dancing has come to the level of acrobatic gymnastics and that it is losing all semblance of art is the firm belief of Charles Heinroth, organist and director of music, Carnegie Institute. Since the Lenten period began Mr. Heinroth has been giving a series of lectures at the regular Saturday night recitals at Carnegie Music Hall illustrated by playing compositions of the great composers to emphasize what he has to say.

The subject of his lecture Saturday night was "Dances, Ancient and Modern," and the well-known organist took occasion to use plain language in dealing with the subject. His lecture was illustrated by the playing of compositions from the pen of Lully, Mozart, Beethoven, von Weber, Chopin, Mendelssohn, Dvorak, Brahms and others.

At the outset Mr. Heinroth showed how the dance has been present in all ages, in all religions, the Christian included, and how it reached its highest development in ancient Greece. He told how, after a period of decay, in company with the other arts it had its renaissance in Italy.

"The most famous of all dances," said Mr. Heinroth, "was the minuet, which reigned supreme for over 150 years and became a consistent part of the most perfect musical form, the symphony, the meteoric career of the polka, and finally the present queen of the ball-room, the waltz. Schumann recognized the waltz in three different forms—those of the head, the feet and the heart, and it bids fair to outdo the minuet."

He declared that the dance adapts itself to every age and every fashion and showed how every nation expresses itself according to character, temperament and in terms peculiarly its own. He said that the lines of demarcation are here even stronger than the folksong.

"We are forced to acknowledge," said Mr. Heinroth, "that the national dance is fast disappearing. Sophistication is the agency which destroys all that is picturesque; it destroys color, as witness the passing of the national costume. It also



Charles Heinroth, the Eminent Pittsburg Organist, at the Manual of the Carnegie Institute Organ

destroys a wholesome appetite for wholesome physical enjoyment and, not providing an equivalent, is responsible for a great deal of social unrest and political discontent. Through it the peasant and the artisan have learned to become *blase* and their inclination is to hide snugly beneath the cover of an inconspicuous commonplace. The more enlightened the nation the feebler its practice of folk-dancing. In fact the desire for folk-dancing seems to stand in inverse ratio to its enlightenment. Take England, the United States, great parts of France, Germany and Italy and notice how barren they have become in this respect. If you want to see the vigorous folk-dance in all its glory to-day you must turn to the Slavonic races and the gypsies."

Mr. Heinroth then went on to show how superficial is the modern conception of

dance in comparison to Greece. Then the dance stood for the physical embodiment of an idea represented in harmony in motion. No idea seemed too lofty for such representation. "Now it is nothing more or less than a social pastime," said Mr. Heinroth; "nor does dancing on the stage seem more inspiring. It has come to the level of acrobatic gymnastics. The acme of art appears to be the beautiful spectacle of seeing some one balancing on the great toe; or we are called upon to admire the greatness of extremities made unsightly through over-exercise."

Mr. Heinroth also has been lecturing on the life of some of the great composers, devoting one evening recently to Handel. His lectures have proven intensely interesting. His Sunday afternoon recitals at Carnegie Music Hall continue to draw capacity houses.

EDWARD C. SYKES.

supreme master in his art, even to the smallest detail."

After the brilliant French season Mr. Spalding made a most extended tour through the German provinces. Every important musical city of the empire was covered and success followed success. A Hamburg critic, after hearing him play, wrote, "Spalding appeared in the German musical firmament as a comet shining with such brilliancy that he astonished and charmed his audience." He also took Leipsic by storm, Max Reger himself leading the applause, so determined, that Spalding played encore after encore. "Never," said Max Reger, "did I dream my music could sound so beautiful."

Jules Falk's Engagements

Jules Falk, the violinist, is scheduled to appear with Mme. Schumann-Heink at the Academy of Music in Philadelphia on April 19. He will be the soloist also early in April with the Liederkranz and Arion in Brooklyn.

MUSIC MASTERS OF WORLD TO GATHER

Many Celebrities in List of Delegates to Convention in Rome

A. J. Gantvoort, director of the Cincinnati College of Music, and Oscar G. Sonneck, head of the music section of the Library of Congress, the two American delegates to the International Congress of Music, to be held in Rome from April 4 until April 11, sailed from New York last week to attend the convention. A list of the celebrities who will attend these meetings in an official capacity, gives some idea of the importance of the gathering. The international committee of honor is as follows:

Austria-Hungary, Dr. Guido Adler and Dr. Karl Goldmark of Vienna; Belgium, Dr. Edgar Tinell, of Brussels; England, Sir Edward Elgar, A. Mackenzie, Prof. Hubert Parry and C. Villiers Stanford, of London; France, Claude Debussy, Vincent D'Indy, Theodore Dubois, Jules Massenet and Camille Saint-Saens, of Paris; Germany, Engelbert Humperdinck of Berlin, Max Reger of Leipsic, and Richard Strauss of Berlin; Italy, Arrigo Boito of Milan and Giacomo Puccini of Terra de Lago; Russia, A. Glazounow, St. Petersburg, I. J. Paderewski of Warsaw, A. Scriabine of St. Petersburg, and J. Sibelius of Helsinki; Spain, Prof. Felipe Pedrell of Barcelona.

The leading committee, including the officers, is as follows: Count Enrico di St. Martino, president; S. Falchi, Pietro Mazzagni and Ricci, vice-presidents; G. Barini, secretary, and these councilors: Alberto Cametti, Nicola D'Atri, T. French Verney, Luigi Gulli, Tancredi Mantovani, Tommaso Montefiore, Ettore Pinelli, Vincenzo Tommasini, Alessandro Vassella, Ezio Agostini, Ernesto Boezi, Giovanni Bolzon, Enrico Bossi, Filippo Capocci, Salvatore Contarini, Nicola D'Arienzo, Guido Alberto Fano, G. Franchi Verney, G. Gallignani, G. Gasparino, R. Kanzler, G. Podrecca, G. B. Polleri, C. Pollini, Giovanni Sambati, G. Tacchinardi, G. Tonetti, A. Zanella and G. Zucchi.

The congress is held in connection with the commemorative festivities for the fiftieth anniversary of the proclamation of the Unity of Italy and will be divided into these sections: History of Music and Musical Literature; Practical Music (theatrical, sacred, choral, symphonic, chamber music); Philosophy of Music, arts and sciences connected with musical art; Didactic; Musical Instruments, organs, literature, etc.; Rights of Authors upon musical works. The meetings will be held in the historical castle of Sant' Angelo.

The secretary's office, which will be open for a week preceding the convention, is located to the Royal Academy of Music of Santa Cecilia, No. 18, Via dei Greci, Rome.

Millicent Brennan Sings to Clubwomen

COLUMBUS, O., March 15.—Millicent Brennan, the soprano, of this city, recently returned from Sharon, Pa., where she made a highly successful appearance before the Sharon Woman's Club.

Marietta Mazarin and David Devries, late of the Hammerstein forces, have been singing Massenet's "Werther" at Nice.

"Hail Thou Risen One!"

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AROUND THE WORLD WITH JOHN PHILIP SOUSA AND HIS BAND

Through England, Wales and Scotland—English Critics Enthusiastic Over the Playing of Famous American Organization and Director—The Story of an Undertaker-Carpenter Who Built a Stage That Collapsed—Sight-Seeing Enjoyed by the Band Men—Virginia Root, Soprano, and Nicoline Zedeler, Violinist, Win Favor of Audiences as Soloists—Incidents En Route.

[From a Special Correspondent with the Band.]

HOLYHEAD, Feb. 12.—After finishing the London engagement Sousa and his band together with the assisting soloists, Virginia Root, Nicoline Zedeler and Herbert Clarke, started on a tour of England and Wales. First the fashionable watering places on the south coast were visited, including Eastbourne, Brighton, Bournemouth and Torquay; then some of the inland resorts—Bath, Cheltenham and Great Malvern. Afterward the mining regions of Wales were visited, and finally the busy manufacturing district, including Manchester, Birmingham, Sheffield and Leeds.

The tour was most successful both from an artistic and from a financial standpoint. The railroads ran excursions into each of the large cities where the band played and many people waited in lines reaching far out onto the sidewalks before the ticket office opened.

The following program will give an idea



On the Way to the Bath Saloons at Torquay

The transcriptions from orchestral works have all proved effective with the audiences, the Sousa marches have never failed to arouse unbounded enthusiasm and the "Kelly" humoresque has always evoked peals of laughter. The great amount of traveling, the large number of cities visited during each week, together with the "snap" with which the programs were presented, have been the subject of favorable comment by many critics as representing the spirit of American activity.

The newspapers have repeatedly written Mr. Sousa as a composer of great merit and a conductor of first rank. The London *Times* said, "His marches are the truest reflection that we have yet had in music of the new world of its buoyant confidence and hustling energy," while the Manchester *Courier* expressed itself, "There is no band like Sousa's, no conductor like Sousa."

In speaking of Virginia Root the critics have always noted her charming stage presence, her distinct enunciation and the intelligent use she makes of her clear well-trained voice. Her rendition of "Annie Laurie" as an encore has been most successful. Nicoline Zedeler, the violinist, has

the audience at both afternoon and evening concerts. But happily the indisposition was of short duration.

At Merthyr Tydfil, a Welsh town, an extension had been built in front of the stage so as to accommodate the full band

Mr. _____ Carpenter and Undertaker! It is safe to wager that any one combining the aforesaid two callings will in the future have considerable difficulty in securing the contract to build another stage for a Sousa concert.

At Birmingham the members of the band accepted the hospitality of the local musicians when a pleasant social hour was spent after the evening concert.

On two Sundays the band returned to London to give concerts under the auspices of the National Sunday League, which has for its object the providing of first class concerts on Sunday afternoons and evenings at prices within the reach of the humblest. On these occasions the band played in the Palladium, London's newest theater, modeled after our New York Hippodrome.

At one of these concerts the band played a Sullivan-Strauss-Sousa program which proved very popular with the audience.

On one of these Sundays the band experienced a genuine London black fog, it being dark as midnight all through the day and one found his way to the matinée concert with the aid of lighted street lamps.

Although the tour through England has been made quickly, the members of the band have availed themselves of every opportunity for sightseeing, including visits to the cathedrals at Exeter, Gloucester and Worcester and the castles at Hastings, Cardiff, Warwick and Nottingham. On account of the lack of time, Mr. Sousa has



Before the Old Keep of Cardiff Castle in Wales

of sixty performers. During the second part of the program, without any warning, the right half of the staging suddenly collapsed together with the conductor's stand and Mr. Sousa on it. Fortunately, no one was injured and no instruments were damaged, but all received a good shaking up. The audience was very quiet, and after the surprised musicians had regained their self-composure, Mr. Sousa finished the program as printed, with the woodwind in their accustomed places on the stage and

had to decline many hospitable invitations, but has received many visitors at his hotels.

He has also found time to contribute articles to various English publications.

At all concerts in England it is customary to sell the programs for a small price. The halls, as a rule, are rather cold. But one is greatly impressed with the fact that every town has a Town Hall or Guildhall, always of imposing architecture, containing



Nicoline Zedeler (Left) and Virginia Root (Right), Soloists with Sousa's Band, Before Starting on the Usual Morning Railway Trip

the brass players seated in various uncomfortable positions on the remains of the collapsed platform.

And the accident was not without its humorous side, for on looking at the bill which the man who built the stage had presented, one at once noticed the heading:

an assembly room with a large pipe organ and permanent staging for festival orchestras and choruses; and the acoustics are generally very satisfactory.

The band is leaving Holyhead this morning for a short tour of Ireland and Scotland.

C. J. R.



In the Old Roman Baths Recently Discovered at Bath

of the works which Mr. Sousa has been presenting to the English audiences:

A matinée program: Symphonic Poem, "Les Preludes"; Liszt; Cornet Solo, "Showers of Gold"; Clarke; Suite, "People Who Live in Glass Houses"; Sousa; Soprano Solo, "The Snow Baby"; Sousa; Fantasia, "Till Eulenspiegel's Merry Pranks"; Strauss; Rhapsody, "Welsh"; German; (a) "Valse Triste" from "Kuolema"; Sibelius; (b) March, "The Glory of the Navy"; Sousa; Violin Solo, "Souvenir de Moscow"; Wieniawski; "Entrée Triomphale des Boyards"; Halvosen.

An evening program: Overture, "1812"; Tschaikowsky; Cornet Solo, "Sounds from the Hudson"; Clarke; Suite, "Dwellers in the Western World"; Sousa; Soprano Solo, "Card Song" from "The Bride-Elect"; Sousa; Prelude, "The Bells of Moscow"; Rachmaninoff; Fantasia, "Siegfried"; Wagner; (a) Entract, Helmesberger; (b) March, "The Fairest of the Fair"; Sousa; Violin Solo, "Rondo Capriccioso"; Saint-Saëns; Rhapsody "Slavonic"; Friedmann.

Mr. Sousa's new suite, "The Dwellers in the Western World," has proved so popular that Chappell & Company have purchased the British rights to it from the John Church Company. The English press throughout the tour has been most enthusiastic in its criticism of Mr. Sousa, the soloists and the band. Perhaps the most remarkable point in the criticisms has been that the writers have never compared Sousa's band with other military bands, but have always drawn their comparisons with the performances of symphony orchestras—and they have all agreed that the performances of Sousa's band were as nearly perfect as they could be without the use of strings.

also received fine press comments and deservedly so. Her beautiful tone, fine bowing and facile technic, together with her artistic interpretations, have never failed of notice. Whenever, as an encore, she played Saint-Saëns's "Le Cygne," with harp accompaniment, by Joseph Marthage, she was certain to receive special mention.

For Herbert Clarke's cornet playing the critics have expressed praise. On account of his wonderful technic, fine tone and musicianly performances they have often called him the Paganini of the cornet. His playing of his own arrangement of the carnival of Venice has been most successful.

The work of the band itself has been received with unbounded enthusiasm. The writers have noticed particularly the beauty of the woodwind tone, the sonority of the brass, the technical ability and clearness of phrasing of the individual performers, together with the precision, rhythm and fine ensemble of the whole organization. Hermann Hand's fine playing of the famous horn call in the "Siegfried" fantasia has received special mention.

The English tour has not been without its incidents—some enjoyable, others decidedly unpleasant. While playing the engagement in the Guildhall at Plymouth both Miss Root and Miss Zedeler were overcome by gas escaping from an open fireplace in their dressing room. Miss Root recovered so that she could sing her solos, but Miss Zedeler was obliged to disappoint

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MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

Have you heard the great news? No? Well, then, listen. The great musical story, the story for which the centuries, the ages, have been waiting, the story in which the profoundest musical knowledge and insight shall be intertwined with personalities and circumstances of the most absorbing interest—in short, the world's greatest musical story—well, it has been written. The name? "Jean-Christophe." The author? Romain Rolland.

Now, I am, as you know, a disillusioned, cynical fellow. In fact, I have harbored all the illusions which a deceitful universe can offer, and have lost all that a cruel world can swallow up. As a result of this, however—as a reward, perhaps, for having endured it without entirely losing my sense of humor—the faculty has been conferred upon me of knowing the real thing when I see it. And "Jean-Christophe" is the real thing.

I know that you are a sensible, intelligent and somewhat hard-headed citizen, and that the first feeling you will have upon reading my words will be that of incredulity. The miracle is too great to happen. Not that you will not want to believe that what I say is true, but you will not be able to. Moreover, there is, perhaps, only one way in which belief can come upon you; that is, by reading "Jean-Christophe."

I can see you, out of polite deference perhaps to my thoughts, pick up the book casually and run your eyes carelessly over the first few pages. I can see you furtively opening it here and there, further along, to see what kind of stuff it appears to be made of. Remembering that you are a man of music and, at the same time, a human being (would that that rare combination could be found oftener in this life), I then see you starting in. I see you taking the book with you to the cafés and reading between courses; to the theaters and concerts and reading between the acts and numbers. I see you taking the book home and losing hours of sleep because you cannot lay it down. I see you greedily devouring the book with eager and excited spirit. I see you finishing the six hundred pages which constitute the first four volumes (these are all together in one book) and wishing the rest of it were to be had.

What is it, then, you will think, that can be put into a book, in the midst of the present plethora of mediocre, bombastic and insincere publications, that can put you, or any live man, through such a pace? It is the greatest of all things—Life—brimming, bounding, galloping Life—rivers of Life—oceans. They flood up through the universe and touch everything which a real human being who loves greatness and truth in music, and who has any sort of a notion what kind of a world this is that he lives in, has ever thought about.

* * *

"Jean-Christophe" is the story of a musician of genius—an imaginary biography. It is not a novel. It is none of your namby-pamby tales disarming and sentimentalizing the personality of some well-known musician. The author brings the soul of his hero into being and lets it stream like a river through the circumstances of life, meeting them, grappling with them, suffering, weeping, shouting with laughter, overcoming, forgetting and going on.

A love story? you ask. Why, bless me, this Jean-Christophe wades through loves like wind through a grain field. They fall back into the past, into oblivion, and Christophe's soul, tortured, renewed, expanded, goes its gigantic way.

The present portion of the book contains four sections, called "Dawn," "Morning,"

"Youth" and "Revolt." The author brings into the world in a little Rhine town the infant who is to be the very living soul of music, the devastator of conventions and shams—the soul of true vision, which must proclaim the truth at all hazards. The critic of men, of art, of the age, who shall go swinging through every experience that life, and especially musical life, can place before it, regardless of devastation within or without, so long as it can go on—on—to light, to power, to truth.

Giving his hero a Belgian ancestry and a South German birth, the author carries him through babyhood, childhood, adolescence, youth, to a place where the bald truth as well as the folly of the man has antagonized everyone about him, and until his own vision of the truth has placed him in utter revolt against the German musical life with which he is surrounded.

Passing rapidly, through his genius, to a position of the highest eminence in his town, he comes rapidly through his deeds, utterances, virtues and follies, to the condition of being little less than an outcast. He has not a friend except his old mother, who, loving, but not understanding, does all she can to hamper him.

An open act of violence against the military sends him flying over the border to France, a fugitive in the night, penniless, alone. Thus the present book ends. I agree with the translator, Gilbert Cannan—it is the first great book of the century.

* * *

The author does not toady to his hero. He slashes him, lays him bare, lets his vices and faults speak as plainly as his power and his virtues. He does not ask you to love or to admire him. He merely holds him up as he is that you may see him. And you are all eyes.

Christophe's father is a drunken violin virtuoso, but of a strong, proud and healthy stock. His mother was a cook whom his father married somewhat by accident, much to his subsequent discomfiture. The father's vices alienated him from his kind as effectively as Christophe's virtues in their crude manifestation were to alienate him later on. Trying to mend his fortunes by making of the little fellow a piano prodigy, the beast of a father discouraged his earliest attempts at composition until he got the notion that some of these crude little efforts could be put into shape and dedicated to the Grand Duke.

Christophe became court musician as an infant, and his soul revolted against this music through which he was converted into a slave. What a picture the author draws of the inner life of the little fellow through all the degradations he was made to suffer! It is a picture of invisible child-soul life for all parents to ponder upon.

In rapid succession the author brings him in contact with all experiences which the life about him and within him could afford—types of the universal, things which all life presents to everybody who lives. Friendship, love, music, literature, high life, the court, German musical traditions and sentimentality, social hypocrisy, duty, envy, malice, affection—he deluges this young soul with life in all its kinds and shades, and strips bare this soul in its terrible reactions—it plunges into the gulf, its soarings into the heavens.

Scene after scene the author lays before his reader in rapid and uttermost profusion. His words pour out. He is not concerned to stop and arrange them into some particular style. He has infinitudes to speak, and his passion is to get them spoken. It is impressionistic, but it is solid. There is a fragment of description, flashing and vivid; a bit of spicy dialogue; a fleeting and miraculous picture of the invisible soul in the depths and heights of passion, or the blankness of despair. There is casual interjection of philosophy, or reflective thought. The whole book is like one colossal improvisation thrown off in passionate inspiration. It is a hurricane blast of clear air, sweeping the musical world, sweeping life itself, clean of hypocrisy, sentimentality, of all that is dry, outworn, dead.

Christophe's first great revolt in music was stimulated by the lie which stared at him from so much of the German music about him—the false sentimentalism, the affectation and insincerity. "He saw German art stripped," says his historian, German composers, "all of them—the great and the idiots—laid bare their souls with a complacent tenderness. Emotion overflowed—moral nobility trickled down—their hearts melted in distracted effusions; the sluice gates were opened to the fearful German tender-heartedness; it weakened the energy of the stronger, it drowned the weaker under its grayish waters; it was a flood; in the depths of it slept German thought."

The compositions which the people about him loved were "built on sand. Never rock." This came over Jean-Christophe one day at a concert. He watched the gaping and stupid people drinking in these sham beauties which they were hearing,

convinced of the pleasure they ought to find in it. When the South-German Liedertafel Chorus entered and sang a "Confession" reminding him of the blushes of a girl in love, it was too much for him. He roared with laughter. When he saw the scandalized faces about him he laughed louder than ever—"he laughed, he laughed, until he cried."

This was the beginning of hostilities between Christophe and his birthplace. He then shut himself up to go through the works of the "hallowed" musicians. Illusions fell. Even the masters whom he had loved most he found had lied. He could not go back to works that he had thought great, without a fearful and flustering heart.

He observed the "rich melancholy, the distinguished fantasy, the kindly thinking emptiness of Mendelssohn . . . the bead-stringing and the affectation of Weber, his dryness of heart, his cerebral emotion . . . Liszt, the noble priest, the circus rider, neo-classical and vagabond, a mixture in equal doses of real and false nobility, of serene idealism and disgusting virtuosity." Not even Schubert came out unscathed. Of course, the ardent Christophe could not go in any direction without going to extremes. He made a clean sweep at every turn. He was distressed to discover sentimentality in sincerity. He could not blame Schumann with falsity, for Schumann did not say things that he did not feel. But there was just the trouble. The worst falsity in German art came into it "not when the artists tried to express something which they had not felt, but rather when they tried to express the feelings which they did, in fact, feel—feelings which were false."

He discovered sentimental idealizations which could prompt only such false feelings. "Lohengrin" became to him the type of "huxtering chivalry, hypocritical mummery, a hero without fear and without a heart, the incarnation of cold and selfish virtue admiring itself and most patently self-satisfied." He had seen the same German Phariseeism about him in real life.

At the end of this spasm Christophe hated all idealism. He preferred frank brutality, but at heart he was more an idealist than the rest, and had no more real enemies than the "brutal realists" whom he thought he preferred.

He turned his devastating, critical faculty against virtuosodom with its dangers—"physical pleasure, the pleasure of skill, of agility, of satisfied musical activity, the pleasure of conquering, of dazzling, of entralling in his own person the many-headed audience."

* * *

Christophe in despair, his town against him, traveled to Berlin, expecting help from a certain Hassler, who had once, long before, visited his town and spoken kindly to him as a child. Hassler stood for so much that was new, realistic, iconoclastic, that the young composer expected sympathy there. It takes not more than half an eye to see something of Richard Strauss, or, rather, the things for which Richard Strauss stands, in Hassler. Christophe left in bitterness and disillusionment. He had been received with a Shavian cynicism.

If the Straussian movement comes in for some good cudging, the movement which resulted in such texts as Strauss has composed comes in for more. Von Hoffmannsthal is rather thinly disguised as von Hellmuth. Christophe was misled into making a musical setting for one of the plays of this man.

"It was at the time," says the author, "when German poets (like their colleagues in France) were recasting all the Greek tragedies. Stephen von Hellmuth's work was one of those astounding Graeco-German plays in which Ibsen, Homer and Oscar Wilde are compounded—and, of course, a few manuals of archaeology * * * The energy of the drama was concentrated in the rôle of Iphigenia—a nervous, hysterical, and pedantic Iphigenia, who lectured the hero, declaimed furiously, laid bare for the audience her Nietzschean pessimism, and, glutted with

death, cut her throat, shrieking with laughter." This piece, "degenerate, Ostrogothic stuff in Greek dress," had been hailed as a masterpiece by everybody. It was foreign to Christophe's genius and the performance achieved an utter failure. Christophe had finished with Straussism.

He was quickly through, too, with the *Wagner-Vereinists*, and decided that he only had the right to call himself the heir of the spirit of Wagner, who was capable of trampling Wagner under foot, and so walking on and keeping himself in close communion with life.

In writing of this stupendous book I feel that it is futile, even dangerous, to try to give you a notion of it by fragmentary quotations or reflections. It presents such a multitude of life's aspects, such an interplay of various and vivid characters, such a world of little humanities, as well as of great cosmic and sweeping thoughts, that one fears of giving the impression that it is this or that sort of a book, instead of being what it is—a universe, where everyone will find himself reflected at many points.

Throughout the panorama of its scenes and incidents rollicks and roars the tempestuous soul of Christophe, sometimes in a tangle of human relations, sometimes alone and awestruck in the universal void.

* * *

Well, if you want peace of mind, if you do not want to have your convictions shaken, I advise you not to read "Jean-Christophe." It is disturbing.

And pray don't think ill of me. I am in no collusion with the publisher, who remains in sublime ignorance of the fact that I have read, or written upon, "Jean-Christophe." After this, though, I think that he ought to favor you with an advertisement.

Your

MEPHISTO.

CANADIAN SINGER WHO WILL SOON BE MARRIED IN JAVA



Eva Gauthier, of Ottawa, Whose Engagement Has Been Announced to Franz Knoote, a Plantation Owner in the Orient.

OTTAWA, ONT., March 15.—The engagement has been announced of Eva Gauthier, the singer, daughter of Mr. and Mrs. Louis Gauthier, of this city, to Franz Knoote, of The Hague, Holland. The marriage will take place in Batavia, Java, where Mr. Knoote owns plantations. Miss Gauthier is a native of Ottawa and received her musical education at the Paris Conservatoire, under the patronage of Lord Strathcona, Canadian High Commissioner at London. She was an assistant soloist with Mme. Albani on the latter's last Canadian tour and is now touring the Far East in concert.



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PUBLIC EAGER FOR FRENCH OPERA

Vast Audiences Attend Repetitions of "Thais" and "Louise" by Chicago Company at Metropolitan—A Week in Which Novelties Were Conspicuous by Absence

THE attendance which has greeted every one of the performances of the Chicago-Philadelphia Company seems something in the nature of a remonstrance to the management of the Metropolitan Opera House for neglecting the modern French operas as it has been doing this season. In view of the fact that such an opera as "Thaïs" was practically the mainstay of the Manhattan Opera House and always sure of a large audience, it becomes more and more amazing that New York should be obliged calmly to cede this work to Chicago. The keenness of New York's interest in Massenet's beautiful opera was eloquently attested at its revival here a few weeks ago, and when an extra performance of it was given last Saturday evening the result was again a completely sold-out house. Nor is this to be wondered at, for with such interpreters of the leading roles as Miss Garden and Messrs. Renaud and Dalmorens the presentation of "Thaïs" comes about as near to perfection as it very well can. Each of these artists was in best form Saturday evening. Miss Garden does few things more movingly than that scene in which *Thaïs* is made to realize the emptiness and futility of her past life and bursts into tears under *Athanael's* scathing denunciation. As for Mr. Renaud, it would be hard to point out one incident in which he is more perfect than another. His voice and appearance in the last scene when, haggard and worn, he drags himself on his knees toward the deathbed of *Thaïs* constitute an unforgettable picture. Mr. Dalmorens sings so beautifully as *Nicias* that one regrets the shortness of the rôle. *Palemon* and *Albine* were excellently done by Mr. Huberdeau and Mme. Bressler-Gianoli and the other parts were well filled. Mr. Campanini conducted with his customary regard for the delicate beauties of the score, and the "Méditation," which threatens to become as popular as the "Cavalleria" intermezzo had to be repeated as usual.

"Louise" is another characteristic example of the French school of operatic writing to receive a second performance during the brief season by the Chicago Company at the Metropolitan in response to a demand not to be denied. The manifold beauties of the Charpentier work were spread before the audience of last Tuesday evening, and both the size and attitude of the audience proved the wide appeal of the story of bourgeois and Bohemian Parisian life that Charpentier has so affectingly, so sincerely and so artistically translated into music. Miss Garden's *Louise* is one of the most striking examples of her wide-embracing ability of operatic portraiture, and her impersonation of Tuesday was nothing short of her best. The touchingly appealing character of the *Father*, of Gilibert's memory beloved, was again entrusted to Mr. Dufranne and he approached his task in the right spirit and fulfilled it very satisfactorily. Mr. Dalmorens, as the lover, and Mme. Bressler-Gianoli, as the *Mother*, aided materially in the evening's success. It was a performance to add poignancy to the lament that, since Hammerstein's passing, French opera has been given a place in New York's operatic doings so small in comparison with its deserts.

"Tannhäuser's" Return

"Tannhäuser" absent from the Metropolitan stage for something more than a month, was revived on Friday evening of last week before one of the largest audiences of the Winter. The performance was, on the whole, admirable, and the curtain calls after every act were numerous. Mme. Gadski was the *Elizabeth* and, while her impersonation of the saintly maiden is very familiar, it has seldom seemed more beautiful in every respect. She sang "Dich theure Halle" and the "Prayer" with exquisite tone and depth of emotion, if not

without some lapses from the pitch. Why is it, though, that one-half of the latter number is always omitted at the Metropolitan? It is all very well to make cuts in the Wagner operas to shorten their duration, but when this process is advocated it is not meant that the best things in the opera should be the first to be sacrificed. There are many things in "Tannhäuser" that could be better spared than this wonderf^l "Prayer."

Mr. Slezak gave a powerful performance of the hero and his delivery of the narrative was moving. Mme. Fremstad was the same wonderful *Venus* as usual. Mr. Soomer sang well as *Wolfram* and Mr. Hinckley was a competent *Landgrave*. Lenora Sparkes was the *Shepherd*, and the other parts were well handled. The chorus sang with vigor if not without rhythmic uncertainty at times. Mr. Hertz conducted admirably.

Another large audience on Wednesday evening of last week sat from seven-thirty till close upon midnight in unconcealed delight over the fun and musical loveliness of "Meistersinger," which had its fifth performance of the season. Mme. Destinn replaced Gadski as *Eva* and Mr. Jörn was *Walther* instead of Mr. Slezak, but for the rest the cast was the familiar one. The Bohemian soprano sang very beautifully except in the scene with *Sachs* in the second act, which makes severe demands on her middle register, where her tones are not at their best. The high B flat of the quintet, moreover, was a stumbling block to her, as usual. Mr. Jörn acquitted himself acceptably. A large share of praise must again go to Mr. Toscanini for his conducting, and to the chorus for its rousing work in the final scene.

"Hänsel und Gretel" and Russian Dancers

After all, there is nothing better than "Hänsel und Gretel" to fill the Metropolitan from floor to ceiling and invariably to give complete satisfaction. Other operas, no matter what their artistic worth, have their periodic ups and downs in public favor and the quantity of enthusiasm they call forth is by no means constant. From this sort of thing Humperdinck's lovely fairy tale seems to be immune. It was given for the third time this season on Thursday afternoon of last week and not a vacant seat was to be seen. The performance was capital in all respects. Mme. Homer replaced Mr. Reiss as the *Witch*, and she grasped the comic possibilities of the rôle in delightful fashion. Marie Mattfeld was a vivacious *Hänsel* and Bella Alten an inimitable *Gretel*, as usual, and Goritz, as the *Father*, ably rounded out the quartet of comedians. Mr. Hertz conducted with enthusiasm.

Humperdinck's opera was followed by the first act of Delibes's "Coppelia," in which Pavlova and Mordkin danced to the delight of everybody. It was Mlle. Pavlova's first appearance at the Metropolitan in two or three months and she danced as only she can dance. The audience made it plain how glad it was to see both of these remarkable artists.

On Monday evening a large audience listened with delight to the third performance of the "Bartered Bride." Once again the comic antics of Messrs. Goritz and Reiss kept the house in roars. It is amusing and interesting to note how these two artists alter the details of their impersonations on every consecutive occasion, always to their betterment. Mme. Destinn and Mr. Jörn sang admirably, while Mmes. Mattfeld and Wakefield and Messrs. Witherspoon and Ruydsael rounded out the efficient cast. The ballet and circus came in for their usual share of applause. After the opera the Russian dancers appeared in the first act of "Coppelia" with their customary success.

"Königskinder's" Ninth Performance

"Königskinder" reached its ninth performance of the season at the last Saturday matinée. There was the familiar cast, with Mr. Jörn taking his turn at the rôle of the King's Son, which he alternates with Mr. Jadlowker. Repeated performances serve but to lend new fascination to the *Goose Girl* of Miss Farrar and new poetic significance to the reading of Alfred Hertz.

Riccardo Martin sang the title rôle of "Faust" for the first time in two years at the Metropolitan on Thursday evening of last week. His tones were smooth and sweet and he sang in finished style and acted with thorough understanding. Miss Farrar's *Marguerite* introduced no departures from her customary interpretation. Mr. Gilly was an excellent *Valentine* and Mr. Rothier a good *Mephistopheles*.

Mme. Fornia sang the music of *Siebel* with full measure of vocal allurements. The Russian dancers gave their divertissement after the opera was over.

Brooklyn's Arion Singing Society crossed the bridge for the Sunday night concert at the Metropolitan and, under the direction of Arthur Claassens, sang Mendelssohn's "Walpurgisnacht," with Leo Slezak, tenor; Eleanor Funk, contralto, and Otto Goritz, baritone, as soloists. The singing was spirited and a large audience applauded it. Songs by Mmes. Fremstad, Alten, Case and Flahaut and Messrs. Hinckley and Soomer were also on the program, and the orchestra played under Mr. Pasternack's direction.

Gordohn Trio Concert

The Gordohn Trio gave its second subscription concert at the Hotel Ansonia, New York, on March 20. Siegfried Philip, baritone, was the assisting soloist. He was heard in five songs by Massenet, Tosti, Franz and Tchaikovsky, and his fine voice and intelligent delivery of his numbers won him much applause. Mr. Gordohn and his associates gave most artistic and finished performances of Kirchner's "Serenade" and Jadassohn's F Major Trio, while Mr. Gordohn played his own "Reverie" and "Mazurka" with beauty of tone and fluency of technic altogether admirable.

Mme. Backus-Behr's Musicales

Ella Backus-Behr, the pianist, gave a musical recently at her New York residence at which Anna Louise Gillies, soprano, was the chief participant. Miss Gillies was heard in songs by Röntgen, Brahms and Schumann. She possesses a voice of lyrical quality and of great charm. Her work was received with much favor.

Another musical was given on March 21 at Mme. Behr's residence by Hallett Gilberte, the composer and pianist.

Reinhold von Warlich's Engagements

Reinhold von Warlich's recitals at Wells College and Grand Rapids earlier in the season were so interesting that this artist is obliged to fill return engagements at both places. Buffalo, where he was heard last season, enjoyed another recital by Warlich last week. Toledo is hearing him on his way to the Pacific Coast where he is singing at San Francisco, Los Angeles, Pasadena, Seattle, Portland, always assisted by his fellow artist, Uda Waldrop.

PITTSBURG CHORUS PERFORMS "ELIJAH"

Mozart Club, Under J. P. McCollum's
Bâton, Is Assisted by Well-known Soloists

PITTSBURG, March 20.—The Mozart Club made another profound impression last Thursday night, when the club presented the oratorio "Elijah," James P. McCollum, conductor. The club was assisted with instrumental parts played by former members of the Pittsburg Orchestra, most of whom are still in Pittsburg.

The score was well sustained and given with spirit and brilliancy. "Baal, We Cry to Thee," was especially effective. The assisting soprano soloist on this occasion was Grace Kerns, of New York, a stranger to Pittsburg audiences. She created a favorable impression. Her voice is of the lyric quality, clear and musical. She sang with rare musical intelligence. "Hear, Ye Israel," was especially well sung, and brought forth hearty response from the audience, which filled a greater portion of the house.

Anna Allison Jones, of Chicago, took the contralto solo parts, and was effective in the few opportunities which were offered. I. Kay Myers, of Pittsburg, sang "Elijah," and was effective in all of its dramatic situations. Edward Strong, of New York, took the tenor parts with finish and splendid musical taste. All of the Pittsburg singers who took the smaller solo parts sang in a most delightful manner.

Announcement has just been made that the club will give a concert May 10, at which time it will have the assistance of the St. Paul Symphony Orchestra, and at which time Pittsburgers will be given their first opportunity to hear this musical organization, so highly spoken of by people of the northwest. Pittsburgers are anxious to hear it.

E. C. S.

Mme. Kaufmann to Give Boston Recital

Mme. Minna Kaufmann, the New York soprano, will give a recital in Steinert Hall, Boston, on the evening of April 4.



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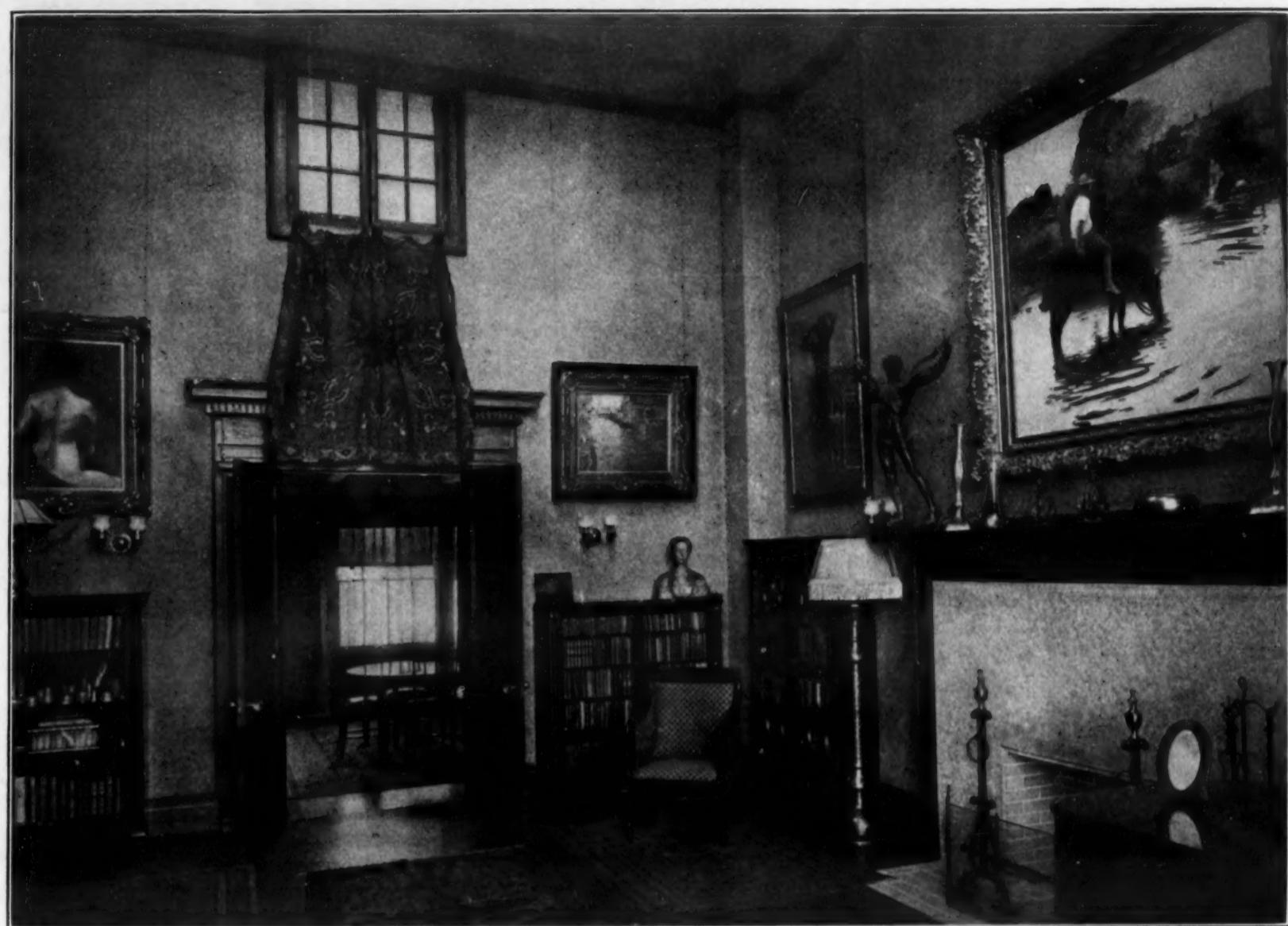
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A SOUND-PROOF room! In New York, and in the center of the city's musical life. It was with a desire to learn the how and why of this remarkable room that a representative of MUSICAL AMERICA called on Victor Harris, the well-known vocal teacher, who is its possessor.

Arriving at the Beaufort in West Fifty-seventh street one would scarcely think that in an apartment house such a room were possible. But it is, and as one enters the spacious apartment, with its lofty ceiling and high walls, one is impressed with the grandeur of the place most markedly.

Happy in the thought that neither "opera in English" nor "diction," well-worn subjects for interviews and interviewers, were to be the subject of discourse, Mr. Harris spoke with much enthusiasm about his room, which he has perfected through much labor and planning. Said Mr. Harris:

"I had always thought that a room absolutely sound-proof would be something worth possessing and so I studied the problem most carefully. The New England Conservatory in Boston had attempted to render sound-proof some of the rooms in the dormitories of the institution. I consulted with George W. Chadwick, its director, and after much serious thought I decided that I would build myself such a room in New York."

"When the Beaufort, which is a duplex apartment house, conducted on the co-operative plan, was being built I immediately applied for the two upper floors, and in the summer of 1908 the work on my



Victor Harris, the New York Composer, Conductor and Teacher

apartment was done. This room, in which I do all my teaching, is, so far as I know, the only one of its kind in this part of the country, and it was no easy matter to bring it to the state of perfection which it represents. As you see, it is two floors in height, the ceiling being twenty foot. As this is the top of the building, the dome or the skylight gives an additional ten feet to

the height of the room in the center; the other dimensions of the room are twenty-one by twenty-seven and a half."

"And by what means, if you would disclose them, have you made this room so perfect?" was asked.

"It was done in this way," said Mr. Harris; "with much expense, of course, and extreme care. I donned the workman's garb myself and stayed on the ground all through the construction of the room. The walls are hollow and are interwoven with sea-weed, which is spread through a series of enclosed air-spaces. The floor is raised a number of inches above the level of my other rooms, and between it and the ceiling of the apartment directly under me are eight layers; these layers are laid with spaces between them. They are of plaster, concrete, cinder, seaweed and tar-paper, and no sound escapes to the regions below. You notice that all the exits of the room are framed by means of double doors. It was my desire not only to keep the sound from getting out but to hold every bit of sound in the room. As a result of this careful building I can say with surety that it is a truly ideal room to sing in, there being no reverberation whatsoever. I was troubled with the dome, which caused some little reverberation for a while, but I have strung a series of wires across it, which has most satisfactorily eliminated that, too. The room is not filled with unnecessary objects which would interfere with the acoustic properties; on the contrary, I have avoided having anything in it which would be so, and all the hangings are of light

material so as not to be harmful in any way."

"Can this be done successfully in ordinary rooms?" was asked.

"I cannot say that it has been done, but there is a reason for it. My friend Victor Herbert while working on 'Natoma' was besieged on either side of his house by the noises of mechanical player-pianos and phonographs. Hearing of my room, he came to me and asked me concerning its construction. I readily gave him my plans and he proceeded to tear out his walls and reconstruct them after my ideas, which in my case have proved so successful. His room, however, was only rendered about 20 per cent. sound-proof after all the changes had been made. I explain this by the fact that he had already lived in his house for some time, whereas I sound-proofed my room while it was being built. No sound is heard from my apartment in any part of the house, and if deathly silence is ever possible I believe it is present in this place when the double doors are closed.

"You will be interested to know," said he, "that the Wednesday Morning Club meets right here in this room, thirty-five in number. It is a women's chorus and is entirely separate from my St. Cecilia Club, which is a much larger organization and holds its rehearsals and concerts always in the ball-room of the Waldorf-Astoria. I am very proud of that club, and do not fear to compare it with any other club in America, professional or amateur."

Loeffler Choral Composition Sung by Musical Art Society

Most conspicuous of the numbers on the program which closed the eighteenth season of the Musical Art Society of New York on Thursday evening of last week was the unaccompanied eight-part chorus by Charles Martin Loeffler, of Boston, called "For One Who Fell in Battle," and dedicated to Major Henry Lee Higginson, patron of the Boston Symphony Orchestra. The composer was present and joined with Frank Damrosch, director, in acknowledging the plaudits which his work awakened. The program was divided between ancient and modern works, the former including Palestrina's "Tenebrae" and "Gloria Patri." A chorus from the People's Choral Union and C. A. Baker, pianist, assisted the society.

Albert Greenfeld, Violinist, Gives a Recital in Brooklyn

Albert Greenfeld, violinist, a talented pupil of Bernard Sinsheimer, appeared in concert on Friday evening, March 10, at Arion Hall, Brooklyn, assisted by Betty Askenasy, pianist, and Marie Horwitz, soprano. The program follows:

1. Overture, "Merry Wives," Nicolai, Orchestra. 2. "Concerto, No. 22," Viotti, Mr. Greenfeld. 3. Aria, "Samson and Delilah," Saint-Saëns, Miss Horwitz. 4. Suite, "Peer Gynt," Grieg, Orchestra. 5. "Introduction and Rondo Capriccioso," Saint-Saëns, Mr. Greenfeld. 6. (a) Prelude, Rachmaninoff; (b) Arabesque, Schumann; (c) "Rigoletto" Fantasy, Liszt, Miss Askenasy. 7. (a) Pastoral Dance, German; (b) Menuet, Massenet; (c) Hungarian Dance, Brahms, Orchestra. 8. (a) Andantino, Martini-Kreisler; (b) Canzonetta, Dambrosio, Mr. Greenfeld.

Mr. Greenfeld played with excellent tone and satisfactory technical equipment and was received with much applause.

The Saturday Club, of Sacramento, Cal., gave a recital recently devoted to the songs and piano compositions of Bach, Beethoven and Brahms. Among those who took part were Amparito Farrar, Ruth Wiseman, Mrs. Lucien Caen, Ruth Pepper and Inogen Peay.

Maud Allan, the American *danseuse*, is again a regular feature of the program at the London Palace Theater.

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MME. PASQUALI AND WILLIAMS IN DENVER

Great Enthusiasm for Noted Soprano and Tenor at Apollo Club Concert

DENVER, COL., March 18.—The final concert in this season's subscription course of the Denver Apollo Club, given on Tuesday evening last, was of unusual interest because it marked the first appearance here of H. Evan Williams and Mme. Pasquali, the latter of whom is engaged as one of the soloists for our April music festival. Both artists were received with much enthusiasm.

Mme. Pasquali was in excellent voice, and her brilliant vocalization and engagingly coquettish manner won great favor. She sang the "Hamlet" mad scene (is there a more stupid piece of coloratura extant?) and songs in Italian, German and English. Mme. Pasquali's reception in this concert augurs well for her popularity with the larger public that will hear her during the Festival.

Mr. Williams labored under the handicap of a dry throat and curtailment of his usually remarkable breath control, due to our rarified atmosphere and high altitude. However, he sang magnificently, and grew to better voice as the evening progressed, bringing his efforts to a climax by his unequalled delivery of the aria "Lend Me Your Aid" and its accompanying recitative. And what a delight it was to hear the recitative delivered with such dignity, nobility and authority as Williams lends to it! The aria he sang with thrilling power and fervor, aroused the audience to the most enthusiastic outburst of the evening. As an encore he sang Bartlett's "A Dream" so exquisitely that there seemed no incongruity in its following the stupendous Gounod aria. Williams's reading of the Haydn "Spirit Song" was also uniquely great. Mr. Williams gave the Protheroe-Browning songs their first Denver performance, and they proved very interesting.

Larry K. Whipp, of the Apollo Club, accompanied the artists acceptably.

The male chorus, under Mr. Houseley's authoritative direction, sang with a high degree of musical finish Adolph Adam's "Comrades in Arms," which was repeated from an earlier concert by request, and Gaston Borch's rather trivial "Song for the Girl I Love," in which Mr. Williams sang the obbligato.

The Apollo Club presented as soloists at its three concerts this season Sammarco, Osborne-Hannah, Busoni, Pasquali and Williams—a list of artists of sufficient powers to make notable any series of concerts in any city.

Zerola is not to be one of our April Festival stars after all. His managers could not guarantee his presence in the country, and so he was dropped and in his place Mme. Fremstad was engaged. That gives us Gadski, Fremstad and Pasquali—a dramatic soprano, a mezzo and a coloratura soprano. If there were any more kinds of sopranos we would doubtless have 'em!

Manager J. H. K. Martin, who directs the business destinies of the Apollo Club, is executive officer for the Spring Festival committee, and takes a few managerial flyers on his own account, has secured the management of the Mountain Ash Male Choir for next season in the Western section, and has already made several bookings for the sweet-singing Welshmen.

J. C. W.

Mlle. Dereyne Sang in "Pipe of Desire," Not in "The Sacrifice"

BOSTON, March 20.—Through an error in the heading of an article which appeared in last week's issue of MUSICAL AMERICA, it was stated that Mlle. Fely Dereyne had sung in Converse's new opera, "The Sacrifice." The Converse opera in which Mlle. Dereyne did sing, and with noteworthy success, was "The Pipe of Desire," which was produced for the first time by the Boston Opera Company this season. The soprano rôle in "The Sacrifice" was sung by Alice Nielsen at the first and at subsequent performances of that opera at the Boston Opera House this season.

Humperdinck Completes "Blue Bird" Setting

BERLIN, March 18.—Engelbert Humperdinck's latest composition, an orchestral setting for Maurice Maeterlinck's "Blue Bird," has just been completed. It will be heard first in Vienna.

"GIRL" FAILS TO AROUSE BROOKLYN

Excellent Performance of Puccini Opera Despite Small Attendance

Brooklyn was not aroused to any degree of furor by the first performance of Puccini's "Girl of the Golden West" at the Academy of Music on Saturday evening, March 18. The original cast of the Metropolitan Opera Company appeared with the exception of Caruso, who was replaced by Amedeo Bassi, and the entire presentation of the Italian composer's most recent operatic achievement was as impressive as could possibly be desired. But Brooklyn failed to respond either in numbers or enthusiasm. The standees were nowhere in sight and there was not the slightest pressure on the seating capacity of the house.

The cause of the falling off may have been due to the fact that most Brooklyn opera goers had made acquaintance with the "Girl" in her original surroundings at the Metropolitan, either by reason of impatient curiosity or else because of a well substantiated belief that grand opera, whatever piece it may be, is not produced at the Academy with the same attainment of artistic effect as at the Metropolitan.

As regards the Brooklyn performance of Puccini's opera, however, their fears in this latter respect were entirely unwarranted, for just as had been promised, the production was complete in every detail and artistic to the point of excellence. Jules Speck, the stage manager of the Metropolitan, had a difficult problem in fulfilling all scenic requirements, and the applause which broke from the audience on the rise of the curtain for the last act was all for him.

The performance was under the baton of Toscanini. All of the principals did splendid work Amedeo Bassi, who was the Johnson, is perhaps the best tenor who has visited Brooklyn with the exception of Caruso. His voice was clear and mellow and his singing possessed a feeling and sincerity which carried it straight to

the hearts of his auditors. Emmy Destinn, of course, gave to Minnie a great deal of spirit and enthusiasm, and Pasquale Amato, always a favorite in Brooklyn, is again to be commended for his superb singing and acting in the rôle of *Sheriff Jack Rance*.

On Tuesday evening, March 14, Verdi's "Otello" was produced at the Academy with Slézak in the title rôle. He scored successfully in his dramatic impersonation of the Moor, while those who were associated with him in a good performance of the opera were Marie Rappold, as *Desdemona* and Scotti as *Iago*.

The last of the Brooklyn chamber music concerts was given by the Kneisel String Quartet at the Academy of Music on Thursday evening, March 16. Charles Anthony was the assisting artist in the performance of Rubin Goldmark's Quartet in A Major for piano, violin, viola and cello. The second and third movements of this scholarly composition met with hearty approval.

On Sunday afternoon the New York Philharmonic Orchestra, Theodore Spiering directing in Mahler's absence, gave another extra concert at the Brooklyn Academy of Music. The Manhattan request program, including Mendelssohn's "Fingal's Cave," Dvôrák's "New World Symphony, and Wagner's "Ride of the Valkyries," "Liebestod" from "Tristan" and "Flying Dutchman" overture, was repeated. Kathleen Parlow, the soloist, performed Bruch's Concerto No. 1 in G Minor with such beauty of tone and fervor of expression as to win a special ovation for herself.

L. D. K.

Perform an Act from "Hänsel und Gretel"

The third discussion on "Voice Culture" took place at the Ziegler Institute Tuesday evening, March 14. There was a very good attendance. The subject of the evening was "Musical Interpretation in Singing." The act from "Hänsel und Gretel," which was so charmingly performed at the last musical, was, at the request of a number of friends of the institute, repeated. It gave full chance for the display of the dramatic talent of the two young singers, Miss Nagel and Miss Dubbs. Mr. Briggs showed splendid voice control and had to repeat his numbers. Miss King, in the difficult aria from "Der Freischütz," and Miss Hine, in a group of four interesting songs, showed splendid accomplishments. The singers were well supported by the efficient accompaniments by Beatrice Raphael.

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ECHOES OF MUSIC ABROAD

Elgar's New Symphony Ready for a First Hearing in May—Weingartner Decides to Go to Hamburg, Where Germany's Greatest Contralto and Young American Soprano Will Sing Under His Baton—German Opera Season in London Next Autumn to Greet Hammerstein—Russian Dancer Shocks His Home City

FROM the moment that completion came within hearing distance Sir Edward Elgar took his Second Symphony at such a breathless tempo that he now has it in the hands of his publishers and plans are already matured for a first performance before the end of the present music year. The new work, which is written in the key of E flat, will be played at Queen's Hall, under the composer's direction during the music festival to be held in London in May.

* * *

FELIX WEINGARTNER has now definitely accepted the post of general musical director of the Hamburg Municipal Opera offered him a few weeks ago. And thus the second in order of Hans Gregor's roseate dreams for his inaugural campaign as director of the Vienna Court Opera comes to naught and he must seek a *chef d'orchestre* who is neither a Nikisch nor a Weingartner. The new contract is not to prevent Weingartner from filling his three years' engagement with the Vienna Philharmonic Orchestra.

Coincident with the announcement of the new Weingartner appointment it is made public that Lucille Marcel has been engaged for the Hamburg Municipal Opera. Since leaving Vienna the American soprano has been singing in concert in Austria, Russia, Italy, Belgium and Germany. She has restricted her concert activities, almost exclusively to the interpretation of Weingartner's songs and just now she and the composer have reached the central and northern cities of Germany in the course of their joint concert tour. Weingartner is featuring his latest symphony in the programs he directs as a guest conductor. It won an emphatic success at its first performance in Vienna earlier in the season, Italian audiences since have been friendly towards it; now the Germans find it interesting while cautious not to commit themselves too definitely to a favorable opinion.

Meanwhile, the Weingartner-von Hülsen breach, dating from the time the late conductor of the subscription Symphony Concerts at the Berlin Royal Opera assumed his Vienna duties, has been "legally healed." The long-deferred case has just had a hearing in the courts and the entire Berlin music world seems to feel relieved that it has ended in an amicable compromise. According to August Spanuth's report of the trial in the New York *Staats-Zeitung*, the court and spectators became more and more favorably impressed by the manner in which Weingartner conducted himself, whereas Intendant von Hülsen-Haeseler made a less prepossessing appearance than might have been expected of one of his rank and office.

As conductor of the Royal Opera's Symphony Concerts Weingartner had been idolized by the Berlin public, but he had not felt altogether at his ease in the position, so that when he was offered the directorship of the Vienna Court Opera, as Gustav Mahler's successor, three years ago, he was eager to accept it. Though his contract had still several years to run the Intendant, out of compliment to the Vienna powers, agreed to cancel it on condition that he conduct a couple more concerts. When on January 1, 1908, the Intendant did not pay him his salary Weingartner concluded that he had already abrogated the contract and, accordingly, he did not put in an appearance for the remaining two concerts. The Intendant, on his part, had held back the salary because Weingartner had not yet conducted all the concerts and when he did not appear, as expected, Count von Hülsen had flaring posters put up in the vestibule of

the Opera House declaring the conductor *kontraktbrüchig*—"guilty of breaking a contract"—deadly opprobrium in Germany.

This act won the public's sympathy to Weingartner, but he lost much of it shortly afterwards by an attack on Intendant von Hülsen that precipitated the libel suit

tumn, when the entire "Ring" cycle will be sung twice. It requires no magnifying glass to read between the lines of this announcement and detect "forehandness" in a plan to keep a firm hold on the public in the presence of the American invader in the Kingsway.

Mr. Hammerstein has again done the unusual in selecting the opening opera for his London house. Despite the fact that London has been fed the "Tales of Hoffmann" more than any other opera during the past year, Thomas Beecham having given it regularly once, and frequently twice, a week during his three months' season before Christmas after having made it the backbone of his Spring season of *opéra comique*, the American impresario is going to throw down the gauntlet at the outset with an elaborate production of the Offenbach work, of which he has now secured the English rights. Considering the potency of first impressions with the general

and ventured to make his appearance in a costume so scanty as to offend the sensibilities of the audience.

The result was a painful surprise to him. "First there was a dead silence, then hisses and soon a general uproar," writes a St. Petersburg correspondent to a London newspaper. "Finally the audience became so menacing that the dancer was forced to leave the stage, which he did amid a shower of missiles."

* * *

THE Sheffield Triennial Music Festival, heretofore, like other English festivals, an Autumn function, is breaking away from traditions of time this year. It will be held at the end of April—on the 25th, 26th and 27th, to be exact—and for the first time Sir Henry J. Wood will be in complete control, as chorus master as well as conductor of the orchestra, Henry Coward being in another part of the world at the time with another Sheffield Choir.

The backbone of the programs will be two Bach master-works—the Mass in B Minor and "The Passion According to St. Matthew." There will be but one novelty and that, Georg Schumann's "Ruth." The "Messiah" will be sung on the first morning, the Bach "Mass" on the second and the "Passion" Music on the last. The program of the first evening concert consists of "Ruth," Lalo's "Symphonie Espagnole" for violin and orchestra, with Jacques Thibaud as soloist, and Strauss's "Don Juan." For the second evening Beethoven's "Coriolan" Overture, Mozart's "Jupiter" Symphony, Brahms's "Song of Destiny" and the finale of Wagner's "Götterdämmerung" are chosen; while on the closing night the first part of Granville Bantock's "Omar Khayyam" will be followed by the "Grail Scene" and Finale of the first act of "Parsifal." Conspicuous names in a long list of soloists are those of Louise Kirkby-Lunn, Gervase Elwes, Walter Hyde and Robert Radford. The Queens Hall Orchestra will be taken up from London. The local chorus consists of 300 voices, to which will be added a choir of fifty boys.

* * *

A CORRESPONDENT of the Dresden *Anzeiger* writes to complain bitterly that at a performance of "Tristan und Isolde" at the Court Opera in the Saxon capital a young English girl in the audience caused a great deal of irritation to her neighbors by knitting a stocking while the music drama was in progress.

Inasmuch as there is nothing very Penelope about *Isolde* it is impossible to attribute this singular mode of diversion to a forced sense of the fitness of things. It must have been merely a case of being desperately bored—probably it happened in the third act and the young English person found it unpardonably inconsiderate on the part of *Tristan* to prolong his death agonies so far beyond the sorrowing spectators' limit of grief. There are many others that have gone before her who would have welcomed even knitting needles to play with while waiting for that last gasp which has to be gasped before *Isolde* may rush down stage and sing her "Liebestod" over her lover's regularly breathing corpse.

* * *

ONE of Berlin's oldest and at one time most noted choruses has disappeared with the going out of the Stern Choral Society. For some time it had been known to be experiencing difficulty in keeping alive, so that the end was not unexpected. Old-timers who remember the halcyon days of its youth under the direction of its founder, Julius Stern, view its collapse with the regret begotten of reminiscences, for in Stern's time it played a leading rôle in Berlin's music life. It was the representative and champion of the progressive element as opposed to the conservative Sing-Akademie.

Under its later conductors, Julius Stockhausen, Max Bruch, Ernst Rudorff, Frederick Gernsheim, it was unable to maintain its lead. The competition of the Philharmonic Chorus, which had sprung into existence, gradually became too formidable to be long withstood. Oskar Fried, during the two years he was at its head, succeeded in reviving its drooping spirits, but after he gave it up his successor, Iwan Fröbe, was unable to cope with the problem of keeping the spark of life in it.

[Continued on next page]



Emil Paur in Switzerland

which has just been settled. In the meantime the Stage Society took up the case and arranged a business settlement whereby Weingartner agreed to pay the sum of \$2,250 to the pension fund of the Royal Opera House Orchestra and not to conduct in Berlin or vicinity for a period of five years—a condition indignantly represented by Berlin music-lovers as an unjustified encroachment on their interests.

* * *

ANOTHER announcement of utmost importance to Hamburg's Stadttheater concerns the greatest contralto prize in Germany. Margarete Preuse-Matzenauer has long been a goddess to a large section of the population of Munich and to many American visitors to the Bavarian capital as well. The cable now brings the news that on account of "matrimonial troubles" she has sought and been granted her release from her contract with the Munich Court Opera and, further, that she has been offered an engagement in Hamburg which she is likely to accept.

From time to time rumors have been afloat that the Metropolitan was about to bring Frau Preuse-Matzenauer to New York, but the negotiations have invariably ended in nothing, due, it is surmised, to the exorbitant terms demanded by the singer, who is so well content with her own country that only an extraordinary inducement could lure her away.

* * *

BY way of propitiating both perfect and imperfect Wagnerites for the complete omission of their god from the Coronation season's répertoire the Covent Garden directors have decided to give a special season of German opera in the Au-

public, many will wonder why he does not choose an opera less familiar in London with which to make his first appeal.

But the cold and steely truth is that it is the works they have heard most frequently that Londoners are most eager to hear—if "eager" may be used seriously to describe their attitude in regard to opera. Thomas Beecham scathingly denounced their apathy towards the novelties he offered them in the early part of the Winter and drew significant conclusions from the fact that whenever he put on "Faust," no matter how often, the theater was filled to the last seat.

* * *

HERE is young Nijinsky getting himself into trouble over in St. Petersburg by trespassing on territory on which Fedor Chaliapine, among men, has heretofore held first mortgage. Nijinsky is the nimble nineteen-year-old youth who, with Mme. Karsavina, is to head the detachment of Russian ballet dancers to be brought here next season by the Metropolitan and, before that, the company from his home theater engaged for Covent Garden this Spring.

It appears that Russia, notwithstanding the fact of her present preéminence in the choreographic art, strictly forbids any such abbreviated apparel as is commonly affected by stage dancers in other parts of the world and is quite as rigid in requiring sufficient clothing for a man on the stage as for a woman. But Nijinsky, who is a prime favorite, failed to observe the conventions in a recent new production—the name of it not given, but it was probably "Cleopatra," which proved too shocking for a scandalized Milan a few weeks ago.

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**ECHOES OF MUSIC ABROAD**

[Continued from page 11]

At the wish of the Kaiser the Philharmonic Chorus, under the baton of the gifted Siegfried Ochs, gave a Bach concert a short time since which produced net receipts of \$1,250. Emperor William, to whom this sum was turned over to be disposed of according to the dictates of imperial wisdom, has contributed it to the New Bach Society's fund for the preservation of the immortal John Sebastian's birthplace in Eisenach.

* * *

AT the London Hippodrome there is now appearing a somewhat unique rustic choir from Holland. This chorus, which is known as the Jakob Kwast Choir and comes from the Dutch village of Wognum, is composed of farmers, kitchen maids, grave-diggers and village laborers. It numbers, in all, forty-two voices, including that of the village constable, and has carried off many prizes—and how dear are prizes to Old World choral organizations!—at national and international competitions in Amsterdam and The Hague.

* * *

MUSIC lovers visiting London will join the resident musicians in welcoming the announcement that King George V has consented to deposit on loan at the British Museum the entire valuable musical library that for over a century has been preserved at Buckingham Palace.

"The Buckingham Palace collection," says the London Times, "has always enjoyed a wide reputation, chiefly owing to its unrivaled series of Handelian manuscripts.

"English music of the Elizabethan era is represented by a fine set of printed Madrigals, by a wonderful collection of puzzle canons by Elway Bevin, organist of Bristol Cathedral in 1589, and by a copy of the very rare 'Parthenia,' which appeared about 1611, and is one of the earliest specimens of engraved music published in England. The early foreign music of the same period comprises many sets of Italian Madrigals, a copy of the second edition of Monteverdi's 'Orfeo' and two books of organ Canzones by Frescobaldi.

"Towards the end of the 17th century there are operas by Rameau and Lully; an autograph volume of concertos by Alessandro Scarlatti, and—what is, after the Handel MSS., the greatest treasure of the collection—a great volume almost entirely in the autograph of Henry Purcell."



This little playlet might be dubbed a "Tale of the Idle Rich." The scene is laid at the entrance to music hall. Time, Monday night. Cause, symphony concert for the benefit of the orphans, under the auspices of the Automobile Club of Cincinnati. Cast—Mr. Blank, prominent and wealthy merchant.

Mrs. Blank, wife. Doorkeepers, ushers, etc.

Scene I—Entrance to music hall. Throngs of those "higher up" alighting from automobiles or street cars and entering the hall. Lobbies are crowded.

Mr. and Mrs. Blank, resplendent with dress. After nodding to their acquaintances in the lobby, they pass straightway to the entrance proper. A number of people, prominent in society and business ways, are standing around.

Mr. Blank fumbles around in his pocket for the tickets. He pulls forth a little ordinary ticket envelope. They pass to the door. Mr. Blank hands the tickets to the usher.

The usher takes the tickets out, looks them over, then breaks into a laugh. Mr. and Mrs. Blank are disturbed. Mrs. Blank looks over the shoulder of the usher, then points an accusing finger at her husband whose face assumes an apoplectic purple when he sees his mistake. The pair departed immediately.

No! That isn't all. The tickets for the

ORGANISTS received a few hints at a recent meeting in London of the Incorporated Society of Musicians. One speaker, Dr. W. H. Richards, is quoted by the *Musical Observer* as saying, in discussing anthem preludes, "There ought to be no rambling on with handfuls of notes. The music ought to be rhythmic and in time. The prelude to the anthem is generally too long. Lengthy improvisations should be left to the exceptionally gifted?" But would it not appear that all organists are "exceptionally gifted"?

"Accompaniments to old church music should always be in the legato style. Anything in the nature of a choppy style should be avoided. A young man was once asked to play an organ accompaniment 'as if he were accompanying one of the ten commandments.' He played in a staccato style, and when asked why he did so, he said: 'I was accompanying the eighth commandment, "Thou shalt not steal," and I was indicating light fingers.'

HEADQUARTERS for the European branch of the Manhattan's Alumni Association appear to be at Nice this season. That Mariette Mazarin and David Devries have been singing there since the opera year began has been duly chronicled heretofore, likewise the later arrival of Lalla Miranda. Now Federico Carasa, he of Educational Season luminosity and regular season obscurity—the near-Caruso, near in name only—has arrived there to swell the number. Mario Cavaradossi was his entrée rôle, which he followed up with *Canio*.

The versatile Mme. Mazarin, who is to return to America next season if the Chicago Opera Company decides to do "Elektra," has sung at Nice practically every conceivable style of rôle available to a soprano. In the recent première of Henri Hirschmann's "The Dancer of Tanagra" she created the name part. The novelty made a success that is thought to justify a Paris production in the early Autumn.

London and Philadelphia have no monopoly on opera deficits. The year just ended at the Vienna Court Opera resulted in a loss of \$160,000. The real significance of these figures is realized when it is recalled that the annual State subvention for opera in the Austrian center is \$120,000. Hans Gregor as the new director has problems to face such as make his difficulties at the Berlin Komische Oper infinitesimal by comparison. J. L. H.

concert had been left in Mr. Blank's other clothes and he handed the usher tickets to a burlesque show. Wonder if he went? —Cincinnati Commercial Tribune.

* * *

"The late John G. Carlisle," said a member of the — Club, "was very fond of music, and it annoyed him inexpressibly at the opera to see the inattention of the fashionable part of the audience.

"One night I found him supping here and asked him where he'd been.

"I've been to the opera," he replied.

"What did you hear?" said I.

"I heard," said Mr. Carlisle, "that the Van Vans are going to get a divorce, young Knickerbocker-Smith has married a London barmaid, and Mrs. J. W. Hardup is gradually pawning her jewels." —Washington Star.

* * *

"I have only one objection to music," said the unassuming man.

"And what is that?"

"As a rule you can't understand a word of a classical composition, and you aren't allowed to miss a syllable of a ragtime shocker." —Washington Star.

* * *

A German baker in West Philadelphia has a young hopeful who is beginning in youth the study of the violin. He takes weekly lessons, and the parents are sanguine of his becoming a great musician some day. A friend strolled into the bakeshop the other day and inquired of the genial German what progress the boy was making. "He pretty good gets along," came the baker's assuring answer, with an elevation of the chin and a swelling chest. "He play 'Home, Sweet Home' with such sweetness that makes you wish for the faderland. And, by golly, you ought to hear him play that 'Nearer My God to You.'" —Philadelphia News.

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LONDON CONCERTS OF MANY KINDS

A Joint Recital Under Difficulties—
Dr. Richter Conducts
Berlioz's "Faust"

LONDON, March 11.—There was a strong combination of artists at the Crystal Palace last Saturday when Katharine Goodson, the pianist, Ruth Vincent and Signor de Grassi, the violinist, joined in a recital. Although a brass band played a competitive program within hearing the concert went off well, but certainly Miss Goodson was to be pitied when, as she played Chopin's G Flat (Butterfly) study the band sweetly discoursed in A Major.

At the last concert of the Barns-Phillips series, the same afternoon, Ethel Barns was represented as a composer by three little pianoforte pieces, which were comfortably melodious and should find a considerable public.

Dr. Richter conducted Berlioz's "Damnation of Faust" at the Symphony Concert Monday evening, the Hanley Glee and Madrigal Society doing the chorus work. Mme. Donald made an exceedingly good Marguerite and Mr. Hyde's Faust left but little to be desired. The choir had been carefully trained and sang with spirit and style, while it need hardly be stated that Dr. Richter led the orchestra and choir in a masterly manner.

That the New Quartet is one of the best of English quartets, its playing on Tuesday at Bechstein Hall amply proved. Its ensemble is perfect, its musicianship on a high level and the style and discretion which it exhibited at this last concert promise a position in the future which may cause some Continental combinations to be envious. The works chosen were: Glazounov, Quartet in D, op. 70; Brahms's B Flat, op. 67, and George Dyson's Concertstück in A.

Mario Lorenzi is only sixteen years of age, but if we can not put "Mr." before his name we can put much praise after it. He is a harpist who possesses plenty of technical ability and knows how to phrase so delightfully and so musically that he makes the harp interesting. This is no easy task, for certainly the harp can become very monotonous after a few numbers, under the hands of the average player, and the literature for the instrument, moreover, is very limited. Lorenzi played to a large audience in the King's room at Broadwood's and pleased both public and critics.

Franco Leoni's "Golgotha" was given a second performance at the Queen's Hall Tuesday evening by the Queen's Hall Choral Society. The soloists were Maggie Teyte, Clara Butt, Gervase Elwes and Kennesley Rumford. The work is not of a sufficiently dignified character to fit the story of the Passion. Indeed, it is often trivial and lacking in religious feeling. Mr. Elwes made a great deal out of his solos, however, so beautiful was the thought back of his singing, in spite of the

ONE-ARMED MEN ONLY IN THIS ORCHESTRA



Amend-Frank One-Armed String Orchestra, of Portland, Ore. Reading from Left to Right: Lester M. Cox, Jesse E. Tienken, Bert R. Amend and Reuben S. Frank

IS there another orchestra anywhere like this from Portland, Ore.? It seems hardly likely. It is called the Amend-Frank One-Armed String Orchestra and is composed of all one-armed players. The organization was formed last September and the members have attained considerable proficiency which they demonstrated in their first public concert in Portland last month. The information is that their every num-

ber was received with applause and that they had to give many encores. That instruments like the violin and mandolin can be played and well played by men with only one hand seems nothing short of remarkable. A. R. Spreadborough is manager of the organization, and the members are named and pictured above. The photograph from which the cut was made was kindly loaned by the Portland Oregonian.

lack of distinction in the score. Miss Teyte also sang well, but she made no attempt to do anything more with the music than to sing it in the spirit in which it was written. Perhaps this was wise, after all, for no amount of spirit can read into a score words that do not exist there.

Susan Metcalfe and Leonard Borwick were the attractions at the Classical Concert Society Wednesday. The composers, represented in songs and short piano pieces on the program were Schubert, Shumann and Brahms. Miss Metcalfe, the American singer, is too well known to require discussion. Her singing is always artistic and vocally beautiful. Perhaps one could wish that she were occasionally less self-conscious. Mr. Borwick, who ranks as one of England's foremost pianists, played with perfect technic and a fine sense of proportion.

Vincent D'Indy was unable to conduct at the sixth concert of the Philharmonic series on account of illness, so Mr. Safonoff, who was conducting in the north of England, was engaged. The program, which was much too long, follows:

Overture, "Midsummer Night's Dream," Mendelssohn; Concerto, A Minor, Piano and Orchestra, Grieg, Raoul Pugno; Symphony, C Minor, Beethoven, Aria, "Dove Sono," ("Nozze di Figaro"), Mozart, Ruth Vincent; Pianoforte Solo, "Faschingsschwank," Schumann, Raoul Pugno; Fantaisie Symphonique, "Francesca da Rimini," Tschaikowsky.

Although the concert began at 8 it lacked

only a few minutes of 11 when those of the audience who had remained left. Mr. Safonoff was in fine form and his Beethoven, which is usually not his best work, was really very fine. It was reserved and dignified with long lines and traditional feeling. Naturally the Tschaikowsky Fantaisie was given wonderfully, but it is too extended and even with its fine passages becomes tiring.

Miss Vincent sang Mozart's "Dove Sono" fairly well, even if she does know the value of producing a piano quality of voice and sometimes forgets the manner required on a concert platform. That her voice is big and of pleasant quality there is no doubt, but that she sings Mozart with that old-world feeling, which must be all that is naïve and aristocratic, we fear there is much doubt. The audience was highly pleased, however, and Miss Vincent sang a Dvořák song as an encore with M. Safonoff at the piano. Mr. Pugno played the Grieg Concerto well and Schumann's "Faschingsschwank" less effectively.

Theodore Byard followed a highly successful German tour with a recital of song Thursday at Bechstein Hall. In a program which comprised songs by Schubert, Schumann and Strauss he realized the message of each and, if vocally something more might have been desired, certainly few singers could have interpreted with such discretion and intelligence.

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SEATTLE, March 10.—This was the program:

Beethoven, Overture to "Coriolanus," op. 62; Rubinstein, Concerto for Piano, D Minor, op. 70; Josef Hofmann; Richard Strauss, Tone Poem, "Don Juan," op. 20; Chopin, Andante Spianato and Polonaise, op. 22, Nocturne, E Flat, op. 9; No. 2, and Scherzo, B Flat Minor, op. 31, Josef Hofmann.

It was performed at the sixth symphony evening, March 6, of the Seattle Symphony Orchestra. A splendid audience listened appreciatively to all the numbers on the program which Conductor's Hadley's men played so magnificently as to establish a record for the conductor and these concerts. It was a moment carefully planned by Hadley months ago, and was the culmination of systematic upbuilding of the orchestra's playing. The Beethoven Overture was played in fine style, and was heartily enjoyed, but the chief interest was naturally in the soloist of the evening, and the big Richard Strauss number.

That the "Don Juan" poem was read so effectively and so capably handled by the orchestra is a triumph for the conductor, and that fact was evidently recognized and appreciated by the audience as well as the critics. The brass section did notable work, excepting the second trumpet, who does not seem to know how to blend his tone. Concertmaster Spargur is a joy to symphony audiences and his incidental solos were played with his usual fine tone and ease. The closest attention was given by the audience, but it was evident that the music was a bit over the heads of most.

Not so however was the Rubinstein Concerto in the hands of Hofmann, who gave an ideal interpretation of it. The very evident sympathy between soloist and orchestra made it a rendition of such satisfying quality as to become a thing long to be remembered.

The eighth "Pop" concert by the Orchestra on February 26 presented members of the Orchestra as soloists in the Andante and Finale from the Double Concerto for Violins by Bach. This was played with fine effect by Concertmaster Spargur and Albany Ritchie, who were compelled to add an encore. The Coppelia "ballet music," Delibes, "Fledermaus" Overture, Strauss, Handel Largo, and "Dance of the Hours," Ponchielli, with the usual generous number of "Pop" encores, completed a program notable for variety and charming music. The audience was small.

A new society made its initial appearance in concert on March 2. This was the Verein Arion, a male chorus under the direction of Claude Madden. The singers showed excellent training. The soloists were: Mrs. M. A. Lazarus, soprano; Carl Hoblitzell, baritone, and S. Levin, tenor. A string quartet was a feature of the program. Mr. Madden has also recently accepted the leadership of the newly formed Seattle Male Chorus.

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Created part of Chonita in Frederick S. Converse's "THE SACRIFICE" sung in English at BOSTON OPERA HOUSE, March 3, 1911. Complimented by critics and public for her SINCERE INTELLIGENT CHARACTERIZATION of the ROLE and her DISPLAY of VOCAL ART. Has also repeated her successes of last season in "Madama Butterfly," "Mefistofele," "La Bohème," "Carmen," "Faust," and appeared with distinction as Lia in the first performance of "L'enfant Prodigue," at Boston Opera House.

Press Reviews

Sacrifice

Miss Nielsen, of course, did not suffer from the disadvantage of singing in an alien tongue and her enunciation was delightfully clear.

It is doubtful whether as a singer she has ever appeared in this opera house with more satisfactory results as far as vocal art is concerned. She sang with marked purity of voice and style, fluently, with sympathetic tonal quality, with genuine sentiment and feeling. Her action was intelligent, sincere.—*Boston Herald*, March 4, 1911.

Miss Nielsen, in the biggest role of all, gave one of her most delightful exhibitions. The part suits her to perfection, vocally and every other way, but is especially strong in its vocal phases, and these the sweet-voiced American prima donna encompassed in a manner distinguished by grace and intelligence. Good judgment was displayed in choosing her for the role. She has the personality to make it attractive, and best of all, she has the art that adorns and enlivens it. Her solo in the second act was delivered with rare tenderness, and, on the other hand, she sang spiritedly and agreeably in the impressive duets with Constantino.—*Boston Journal*, March 4, 1911.

Of course the chief honors of performance went to Alice Nielsen and Florencio Constantino. In the part of *Chonita*, Mme. Nielsen has opportunity for abundance of acting and much effective singing as well. Her first striking number is the song, "Above the branch of the Olive Tree," which is of marked simplicity and attractive melody. Its accompaniment begins with simple guitar-like effects but is gradually developed into a richer background, returning to the opening simplicity at its end. It is of folk-song type and thoroughly singable. Its form is very clear and symmetrical, yet in the construction of the periods Mr. Converse has used some quaint devices which add to its piquancy. "*Chonita's Prayer*," in the second act, is another grateful number for the singer, and Mme. Nielsen gave this with exquisite pathos.—*Boston Advertiser*, March 4, 1911.

Miss Nielsen was a vivacious and pretty *Chonita* in the first act, courteous to Burton, reassuring and affectionate to Bernal at a time when he was prepared to need much reassurance. She played with intensity in the situations of the second act and with appeal to the ear which the evening offered.—*Boston Globe*, March 9, 1911.

The part of *Chonita*, the Spanish maiden, taken by Miss Nielsen, was played with charm and song with earnestness. She lost no opportunity to make *Chonita* a brilliant, vivacious character, with a touch of the volatile Spanish girl, and also possessing her deep emotions in time of stress or struggle. Her voice was fine and clear in its tones.—*Boston Traveler*, March 4, 1911.

It was clear that Miss Nielsen was an amiable, beautiful and sprightly *Chonita*. She inspired admiration for the girl's bravery, for her steadfast love and sympathy for her suffering and illness. She sang with confidence, often with tonal beauty, gave significance to much of the music, and was able to cope successfully with the orchestra.—*Boston Globe*, March 4, 1911.

Of course the chief honors of performance went to Alice Nielsen and Florencio Constantino. In the part of *Chonita*, Mme. Nielsen has opportunity for abundance of acting and much effective singing as well. "*Chonita's Prayer*," in the second act, is another grateful number for the singer, and Mme. Nielsen gave this with exquisite pathos.—*Boston Evening Record*, March 4, 1911.

Miss Nielsen, whose voice was unusually fresh and vibrant, now lightly and brightly, and now more and more deeply colored.—*Boston Transcript*, March 4, 1911.

Miss Nielsen gave an excellent and very thoroughly prepared performance.—*Boston Post*, March 4, 1911.

Miss Nielsen is an ideal *Chonita*, and last night won several well-merited recalls for her admirable singing.—*Boston Journal*, March 14, 1911.

Alice Nielsen portrayed the part of *Chonita* with the grace and charm that is so characteristic of all her interpretations.—*Boston Advertiser*, March 14, 1911.

Carmen

Miss Alice Nielsen's *Michaela* ceased to be a minor figure. The part became, for once, a flesh and blood girl with the courage and the devotion to face the rough brigadiers in the Seville Square—and to dare the journey into the Basque after the renegade. It is a mistake to suppose that the baleful women of



Alice Nielsen as "Chonita" in "The Sacrifice"

drama gain in the contrast with the conventional good women made stupid frumps. They lose by it. Because we know the dice are loaded. Let *Carmen* play her wiles against such a brave, pathetic figure as Miss Nielsen makes of *Michaela* and the maiden adorns the tale, to say nothing of pointing morals.—*Boston Transcript*, December 20, 1910.

Alice Nielsen as *Michaela*, was very effective. She plays the Spanish maiden as a dainty "jeune fille," and sings it with touching sweetness. Her "Io Dico No" was vocally delicate and appealing, the tonal quality being pure and liquid.—*Boston Traveler*, December 20, 1910.

Mefistofele

Alice Nielsen was the *Marguerite*, and her interpretation of the part was the distinguishing feature of the performance. It is too bad that we have waited so long for Miss Nielsen as *Marguerite*. It is a role which evidently appeals to her, and her singing of the prison scene yesterday was an achievement long to be remembered. Not only was the beautiful quality of her upper register to be noted in the opening aria, but also the irresistible appeal of her tones on the low E flat and the D one of the few passages where the low tones of a good soprano are strikingly effective.

Is Most Pleasing

Miss Nielsen sang all of this aria as a very great artist, without an edgy tone, with a simplicity and lack of over-effort which worked wonders. Her composition of this whole act, in fact, was delightful. Here, at last, was *Marguerite*, the suffering Mary. There was not a line or a phrase out of place when Miss Nielsen sang this scene yesterday, and what is there more touching in opera? After this scene three artists were recalled, but Miss Nielsen should have stood alone.—*Boston Post*, December 25, 1910.

Alice Nielsen, who made her first appearance of the season as *Marguerite*, sang superbly and acted very charmingly.—*Boston American*, December 25, 1910.

Miss Nielsen has gained a firmer grasp of the tragic elements of *Marguerite*, and in the prison scene was engrossing.—*Boston Herald*, December 25, 1910.

Butterfly

It was Alice Nielsen's inning again at the Boston Opera House in the first "Madama Butterfly" of the season. Miss Nielsen had the honor of introducing the role of *Cio-Cio-San* at the Opera House early last season, and on that occasion she established a standard for the heroine of this Japanese-American-Italian

Faust

Miss Nielsen in Good Voice

Alice Nielsen is a great actress as well as a fine singer. *Marguerite*, in her hands, becomes pregnant with meaning. The shyness at the Kermesse, when accosted by the handsome stranger, the subsequent awakening of love, the utter agony and approaching insanity when her brother casts her off, the momentary gleam of happiness in the prison scene, all are carried out with dramatic intelligence and intensity. We would like to see what this actress would make out of the role of *Desdemona*. Her vocal numbers call only for praise. The dreaminess of the Spinning Song was very artistic. In the Jewel Song she did not give that half hiccup, half yell in the opening note, which most vocalists imagine represents joy. In short, Mme. Nielsen looked, sang and acted an ideal *Marguerite*.—*Boston Advertiser*, November 15, 1910.

Miss Nielsen Charming

Miss Nielsen was a successful actress before she became an opera singer and *Marguerite* is a role which cannot be played by anybody with a voice. Her *Marguerite* is sweet and pure, if a little coquettish and plainly flattered by the attention of a grand seigneur. The pathos of her church scene, and the tragedy of the prison could hardly be more artistically shown. Her voice is well suited to the honeyed melodies of Gounod. It is a voice that pleases, and there is something of her personal charm in it.—*Boston American*, November 15, 1910.

Bohème

Alice Nielsen has made the part of *Mimi* one of her best, which is saying a great deal. The tense interest which accompanied and the volume of applause which followed her wonderfully effective, "My Name Is *Mimi*" were well deserved by the warmth and the sympathy of her effort.—*Boston Herald*, December 4, 1910.

Miss Nielsen appeared with unusual charm in the part. There is refinement, tenderness, exquisite lightness of touch, playfulness, sincerity, and the depths of pathos in this characterization. It is admirably, sensitively composed. Miss Nielsen is an unremitting student of voice. In seeking breadth and dramatizing traits of tone, it is to be hoped she will not lose the fineness, the lightness and point which more than anything else have made her singing the source of true pleasure.—*Boston Globe*, December 4, 1910.

The *Mimi* of Miss Nielsen has been admired in New York city, where Boston singers have not always fared well, and it has come to be one of her best impersonations, both on the vocal and acting sides.—*Boston Journal*, February 26, 1911.

The *Mimi* of Alice Nielsen is her greatest achievement. The melodic phrases of Puccini are adapted to her sweet, rich voice, and she knows very well how to build and animate a character. She was indeed the pretty little baby that *Rodolfo* called her when she timidly entered the student's chamber in quest of a candle. The innocent joy of her love-making, the gaiety of her comradeship, the pathos of her separation as the inroads of consumption made it impossible to continue the life she was leading were all clearly portrayed. And the passing away of her gay little soul, uncomplaining and loving to the last, was a scene that would be called great in the spoken drama.—*Boston American*, Nov. 19, 1910.

Miss Nielsen's voice aids materially in intensifying the marked contrast between the characters of the two grissettes.—*Boston Herald*, November 19, 1910.

Miss Nielsen holds her own in a role that has had many celebrated impersonators since the silver-voiced Melba first brought it to Boston a dozen years or so ago. Her performance last night gave great pleasure to those who had feared that her heroic exertions at the end of last season had overtaxed her reserve powers. She was quite her old self again as the poor little grissette of the Latin Quarter. Her voice was fresh and vibrant; her manner true to life. As a singing actress Miss Nielsen is indeed a rare delight in "La Bohème." There was no room for doubt left in regard to that after the applause she received last night.—*Boston Journal*, November 19, 1910.

IN THE REALM OF LIGHT OPERA

Louise Gunning's Rise from Singing in Her Father's Church Choir to Stardom—Maude Lillian Berri Receives a Call from Grand Opera—Kerker Satisfied That the Ragtime Fever Has Subsided—Victor Herbert's Interest in "When Sweet Sixteen"

By WALTER VAUGHAN

LOUISE GUNNING, the star in the new English light opera, "The Balkan Princess," which has scored a hit of large proportions in New York, has had a most interesting career, and while her rise to stardom has been rapid, her path has been far from easy, especially in the early years.

"As a little girl I was never allowed to go to the theater, because my father was a Baptist minister and had very strict ideas as to the fitness of things," said Miss Gunning. "On that account, my first experience in the amusement field was confined to Sunday school and church concerts. When I used to sing in these entertainments, I felt a longing to devote my whole life to such work, for singing came to me naturally and not a result of artificial training, which, by the way, is largely responsible for the many failures in the vocal field which we read of so often."

"I next became a member of the choir in my father's church, and this gave me considerable confidence, increasing my determination to succeed as a singer and my ambition for wider prospects. The result of this was that I landed on the vaudeville stage. Some of the members of the church congregation were greatly shocked and prophesied all sorts of horrible things, but my father understood and never had a word of reproach. First I sang Scotch songs, wearing costumes that I had made myself. Then I began seriously to have my voice developed and studied for several years."

"One night Charles Hoyt heard me sing and offered me a small part in one of his famous plays. This rôle proved to be the opening wedge and it was not long before I became the prima donna in 'The Mandarin' company. After that came engagements with De Wolf Hopper in 'Mr. Pickwick,' with Frank Daniels in 'The Office Boy,' with Louis Harrison as joint star in 'Veronica' and an engagement with Mme. Schumann-Heink in 'Love's Lottery.' Three years ago I had the leading feminine rôle in 'Tom Jones,' and then the Shuberts made me a star, giving me 'Marcella' as my first vehicle. I sang in that piece for two years and 'The Balkan Princess' is my reward—the best I could possibly have had."

MAUDE LILLIAN BERRI, the soprano star in many popular comic operas, received a cable Saturday from a prominent firm of Italian operatic managers making the primadonna an offer of a two years' engagement in grand opera rôles. The cable was sent, it is said, at the institution of Tito Ricordi, the Italian music

publisher, of Milan, who when he was in this country recently heard Miss Berri sing and was greatly pleased with her voice.

Although Miss Berri has for years confined her work to light opera, she is no stranger to grand opera rôles, having sung

form of composition, and therefore comes back to renew his work.

He has been engaged to write the score of a new operetta the book and lyrics of which have been compiled by R. H. Burnside, former stage director of the Hippodrome. The piece will be produced early next season and Mr. Kerker's many admirers are looking forward to one of the old-time Kerker successes.

While he was in London recently he witnessed the revival of "The Belle of New York," which was produced in a lavish manner for charity and in which Edna May assumed her original rôle as the Salvation Army lassie.

* * *

IVAN CARYLL, the English composer whose latest piece, "The Pink Lady," seems destined to become one of the biggest light opera successes seen in this coun-



Louise Gunning and Part of the Chorus in "The Balkan Princess," Now Being Given in New York

a large répertoire with many of the leading singers of the day.

* * *

AMONG the passengers of the Atlantic transport liner *Minnewaska*, which arrived last week from London, was Gustav Kerker, known to fame as the composer of the famous "Belle of New York" and many other Casino successes. Mr. Kerker left New York some four years ago and has since been residing in Berlin, where he has written and produced several successful comic operas.

Mr. Kerker left New York because of the vogue of rag-time music which filled him with deep disgust, and at the time he declared that as long as a demand for this style of music existed in America he would go into other fields rather than attempt to write this style of music.

Owing to the big success scored by a number of Viennese operas in this country, Mr. Kerker believes that Americans have at last awakened to the beauties of a better

try in years, sailed for home last week. While in this country he contracted to write the music of two new productions which will be made by Florenz Ziegfeld early next season. He has also been engaged to conduct the orchestra at the Jardin de Paris atop of the New York Theater during the Summer months.

Mr. Caryll has for years written the music for most of the George Edwards' London Gaiety Theater productions and his new contract marks the first work he has ever done for an American manager.

* * *

"WHEN SWEET SIXTEEN," one of Victor Herbert's late operatic productions, which although very successful on the road, has not been seen in New York yet, is a hobby of Mr. Herbert's, and as a result he has made a promise to personally conduct the orchestra at the opening performance of the piece in every large city in the United States and Canada in which it is presented this season.

"When Sweet Sixteen" as first written, was in the form of a play and was intended as a vehicle for Grace George, who in private life is Mrs. William A. Brady, the wife of the theatrical manager. Just before its author, George V. Hobart, finished it, Miss George was selected for the cast of the New Theater, an honor and opportunity which she decided to accept, leaving the play with slight prospect of being produced this season. It was at this point that Hobart confided his disappointment to Herbert and read the play to him. "Why don't you change it to a musical

piece?" suggested Herbert. "If you do I will write the music and promise you a production before the season is over."

In less than two weeks the music was finished and Mr. Herbert hunted up a manager who promised a production in six weeks. Mr. Herbert was exceptionally busy at the time supervising the production of "Naughty Marietta," and thinking that everything was progressing satisfactorily with the new piece, paid little attention to it until a month had passed, when to his great surprise and indignation he learned that absolutely nothing had been done toward producing it. He hunted up the manager and demanded the return of the contracts which he immediately tore up and started out to find another manager who would make an immediate production. This naturally was far from being easy, as it was then getting late in the season. But he finally presented the piece to Harry Everall, saying: "I want this piece put on at once. I have promised Mr. Hobart that it would be produced this season and I must keep my word with him. If you will do this I will do all in my power to make it a success for you and I will conduct the orchestra at the opening performance in every large city you play in."

The next day the play was put in rehearsal with Mr. Herbert in charge and three weeks later it was produced in Springfield, Mass., and ever since that night, last December, Mr. Herbert has traveled around the country conducting at the opening performances.

He has up to date traveled over 12,000 miles, paid his own expenses, sacrificed his valuable time solely for the purpose of keeping his word.

ON TUESDAY night the one hundredth performance of the new comic opera, "The Spring Maid," was given at the Liberty Theater before an audience that crowded the little playhouse to the doors. The occasion was celebrated by the presentation to every one present of a neat little booklet entitled "A Book of Views and Reviews." The book contains the story of the opera and the various newspaper reviews which have been printed since the piece came into New York, also the principal scenes, in colors.

THE SPECIAL PERFORMANCE of Elsie Janis' first play, "A Star for A Night," will be made at the Globe Theater on Thursday afternoon, March 30, and by arrangements perfected with Charles Dillingham and Daniel Frohman the proceeds will be turned over to the Actors' Fund. Miss Janis will herself play the principal rôle and the other parts will be taken by members of her company, now presenting "The Slim Princess."

There are about twenty speaking parts, and rehearsals have been going on for several weeks and a large amount of interest in social and theatrical circles regarding the production has been aroused.

"Hiawatha" Given with Well-Known Soloists in Alton, Ill.

ALTON, ILL., March 15.—The Dominant Ninth Society, of this city, departed from the usual custom at its annual concert this year in not producing an oratorio or giving several large orchestral concerts. Last night at the Temple Theater the society, under the leadership of Mrs. C. B. Rohland, presented Coleridge Taylor's Trilogy "Hiawatha" before a packed house. This work was given a most beautiful interpretation by the chorus, artists and assisting orchestra, consisting of about thirty-five members of the St. Louis Symphony Orchestra. The soloists were Mrs. A. I. Epstein, soprano, from St. Louis; George Harris, Jr., tenor, from New York, and W. Dalton Baker, baritone, from England. In each instance the soloist seemed to be perfectly suited to the part and all sang well.

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AND NOW THE "QUO VADIS" PREMIERE

Philadelphia the Scene of America's First Performance of Jean Nouguès's Opera—Dippel Promises Spectacular Production—The Cast and the Story

THE first production in America of the five-act historical opera "Quo Vadis," by Jean Nouguès, as has already been announced, will take place in Philadelphia Saturday evening, March 25. Andreas Dippel will produce it with the following cast from the Philadelphia-Chicago Opera Company:

Lygie, Alice Zeppilli; *Eunice* (Slave of Petrone), Lillian Grenville; *Poppée* (the Empress), Eleanor de Cisneros; *Petrone* (Arbitr of Fashion), Maurice Renaud; *Neron* (the Emperor), Vittorio Arimondi; *Vinicio* (Nephew of Petrone), Charles Dalmorès; *Ursus* (Servant of Lygie), Jean Delpari; *Croton* (a Gladiator), Henri Pacot; *Chilon* (a Philosopher), Hector Dufranne; *Pierre* (the Apostle), Gustave Huberdeau; *Sporus* (Innkeeper), Armand Crabbe; *Demas* (Quarryman), Constantin Nicolay; *The Young Nerva*, Emilio Venturini; *Iras*, Marie Cavan; *Myriam*, C. Bressler-Gianoli; *The Mother*, Alice Eversman; *Nazarene* (Son of Myriam), Mabel Riegelmeyer; *Lilith* (page to Poppée), Serafina Scalfaro; *Psylia*, Minnie Eeener; *A Young Christian*, Suzanne Dumessin; *Tigellius* (a Friar), Michele Sampieri; *Vitellius* (a Friar), Charles Meyer; *Vatinus* (a Friar), Desire Defrere; *A Centurion*, Nicola Fossetta; *Pythagore* (favorite of Neron), Oliver Lucas; *Theocles* (a Doctor), Charles Meyer; *A Sailor*, Jean de Keyser; *A Slave*, George Ludwig; Cleofonte Campanini, musical director.

The opera will receive four other Philadelphia representations, the fifth and last of the season coming on Wednesday evening, April 5. "Quo Vadis," as is well known, is founded on the novel by Sienkiewicz and the libretto is by Henri Cain. It is expected that Mr. Dippel will make of it one of the most elaborate spectacular productions ever given an opera in this country.

Jean Nouguès, the author of "Quo Vadis?" was born in 1876, the son of a rich wine merchant. Early in life he showed decided musical talent and before he was sixteen he had written an opera which was called "Le Roi du Pape Gai." Impressed by his evident genius for composition, his parents consented to his going to Paris to study. When he became of age Nouguès fell heir to a considerable fortune, a good part of which he had run through before he was 28. It was then that he began composing seriously for the lyric stage.

In 1902, at the Grand Théâtre of Bordeaux, his first opera, "Thamyris," the book of which was written by Victorien Sardou, was given with unqualified success, being repeated twenty consecutive times. Meanwhile he had composed the opera "La Mort de Tintagiles," which was founded on Maurice Maeterlinck's work of the same name. This was given in Paris, Brussels and London. Following this the Opéra Comique in Paris brought out his "Chiquito," written in collaboration with Pierre Loti and Henri Cain.

Competition for Operatic Rights.

In 1908 Nouguès made a voyage with Albert Carré, the Parisian impresario, to get material for his opera "La Vendetta," which he was writing with R. de Flers and de Caillavet, and also for another work, "The Pompeian Dancer." During this time Nouguès had his heart set on getting "Quo Vadis?" the great novel of Henryk

Sienkiewicz, for an opera libretto. Several other composers with ten times the fame of Nouguès were also after this work. But through his friendship with Maxim Gorky, Nouguès scored a coup by obtaining the novel. He went to Capri and there wrote most of his score, finishing it in Rome. Henri Cain, the librettist, wrote the drama that Nouguès used. But despite the fact that the opera was one of the most remarkable efforts of the generation the composer met with little encouragement when he went to Paris to have it sung. He



Jean Nouguès

took the opera to Nice, but the impresario there did not seem interested in it.

While at Nice Nouguès met Lillian Grenville, the prima donna of the opera there. She asked him to play parts of his score on the piano and, struck by the beauty of the work, urged Henri Villefranck, director of the opera at Nice, to produce "Quo Vadis?" When he heard it on the piano he at once decided in its favor and "Quo Vadis?" was brought out at Nice on February 10, 1909, with Miss Grenville as *Eunice*, the rôle that she will sing in Mr. Dippel's production of the opera in America.

Following the production of "Quo Vadis?" Nouguès wrote "L'Auberge Rouge," which was also produced at Nice.

The story of "Quo Vadis?" runs in detail thus: The rising curtain shows the gardens of the court of the palace of *Petrone*, the arbiter of Roman fashion. Two lovely slaves, *Eunice* and *Iras*, are arranging the altar of Venus for a celebration

that is to be given next day in honor of the goddess. *Chilon*, a philosopher and cynic, comes with some jewels, which he says bring remarkable luck. During his conversation with the two slaves the love of *Eunice* for her master, *Petrone*, is disclosed.

Soon *Petrone* arrives with his nephew *Vinicio*, a young warrior who has just returned from triumphant battles. But since he has come back to Rome *Vinicio* has been in love with a girl whom he saw by accident at the baths. He is not interested in the present that *Petrone* wishes to give him—the beautiful Grecian, *Eunice*. He tells *Petrone* that he has seen but once the woman who has enchanted him. Then she would not even speak to him, but fled, leaving in the sand a mysterious design—a fish. When consulted about this, *Chilon* says that the girl is a Lygian hostage, the daughter of a barbaric king, who has been given into the care of *Aulus*. *Vinicio* charges *Chilon* to learn all he can about the girl. On his part *Petrone* will induce the Emperor *Neron* to have *Lygie* present at the festival to be given the next day at the Imperial Palace on the Palatine. Then *Petrone* and *Vinicio* go through the gardens. *Eunice* takes the amber and ivory seat on which *Petrone* has been sitting and places it before a marble statue of the Arbiter. Standing on the seat, she embraces and kisses the statue.

The Burning of Rome

The second act takes place on the terraces of *Neron's* palace. The night is radiant, and in the distance the Tiber reflects the light of the moon. Far away stretches the Rome of the Caesars. *Poppée*, the empress, is nervous and anxious, and orders her slaves to watch *Neron*. At the suggestion of *Petrone* the Emperor has had *Lygie* brought from the house of *Aulus* to the palace. Seeing the beauty of the girl, *Poppée* believes she has a rival, but *Petrone* reassures her by saying that *Lygie* has been brought to the palace for *Vinicio*.

No sooner do *Poppée* and *Petrone* enter the banquet hall than *Lygie* and *Vinicio* appear, the latter eloquent in his avowals of love. But *Lygie* repels his overtures and *Vinicio*, drunk with wine and passion, tries to take her by force. But at this moment, *Ursus*, the giant slave of *Lygie*, tears her from the arms of *Vinicio* and flees with her from the palace.

The Emperor and his guests come out and hilariously take possession of the gardens. *Neron* has given orders that fire be set to the four corners of the city, so that his dream can be realized—to sing before a city in flames. The heavens begin to glow with light. But suddenly there is a rush on the palace. The populace, enraged by the report that the Emperor has fired the city, charge up the Palatine and overcome the guard. In the midst of the tumult *Petrone* steps forth and calms the murderous mob by promising to rebuild the city and give the people food and amusement. The shouts of derision now turn to cries of praise for *Neron*, who sings while Rome burns. The curtain falls on the tableau of the Imperial City in flames.

Act III shows the banks of the Tiber near the bridge of Sublicius. *Chilon*, in search of *Lygie* and the meaning of the mysterious fish, looks in all the nooks and corners along the river. All at once, by chance, everything is revealed to him. The fish is the sign of the rallying of the Christians, who at nightfall come to this very spot. Elated at his discovery, he goes to tell everything to *Vinicio*.

The guard passes and all the taverns are closed. By little groups the Christians arrive, among them *Lygie*. The Apostle Peter descends from a barque and tells them a strange story. He says that he was about to leave the wicked city of Rome when Christ appeared to him. The Master told him that when Peter forsook his people He would come back to Rome to be crucified again. Then, Peter says, he returned to the city. When the Christians disperse Peter and *Lygie* remain behind. The girl tells the Apostle of her love for *Vinicio*, which she thinks is a sin. But Peter tells her that love is never a sin, and that some day *Vinicio* may be converted to the true faith. Together they enter the house of *Demas*.

Chilon reappears and with him are *Vinicio* and the gladiator *Croton*. The latter has been bribed to kidnap *Lygie* from her fearful guardian, *Ursus*. *Vinicio* and *Croton* enter *Demas'* house in search of *Lygie*, while *Chilon* remains outside and congratulates himself on the sum of money he will make out of the adventure. But

there is a cry from within, and *Ursus* comes out carrying on his shoulder *Croton*, whose back he had broken. *Vinicio* does not appear, for he has been badly wounded. *Chilon* runs off in terror, swearing that he will be revenged and that he will disclose the hiding-places of the hated Christians.

The Martyrs

The first scene of Act IV shows the prison of the Coliseum. Here the Christians, who have been betrayed by *Chilon* and accused of burning the city, are locked up. But they are soon to be sent out into the arena to be devoured by wild beasts. *Vinicio*, who was wounded by *Ursus*, has been nursed by *Lygie*, and has, through her influence, become a Christian. Now he has bribed his guard and has come to save her. The road is clear and they will flee the city together. But at this moment *Petrone* appears. "Escape is impossible!" he declares. "The games are about to start." *Lygie* must go out and be devoured with the others. The two lovers are brutally separated by the soldiers.

The next scene shows a large part of the Coliseum itself. On the right is the imperial loge, and tier on tier rise above it. The Roman populace has assembled to see the delivery of the Christians to the beasts. *Neron* announces a sensational combat. The giant, *Ursus*, is to fight a bull on the back of which *Lygie* is bound. The combat begins, and with breathless anxiety the people watch the struggle between beast and man. Soon tumultuous shouts tell of the victory of *Ursus*. The giant appears triumphant, carrying *Lygie* toward the royal box to win the approval and mercy of the Emperor. But at this sight *Vinicio* appears in the arena. He shouts that he has fought for the Roman people, has been victorious, and that the girl he loves must be shown mercy. The people are touched by this appeal and demand that *Lygie* be pardoned.

But the Emperor, enraged, orders the massacre of the Christians en masse. While the preparations for the slaughter are in progress remorse overcomes *Chilon*, who has been sitting in the royal box. His conscience driving him on, he rises and denounces *Neron* as the one who set fire to the city. Infuriated by these accusations the people rush on the royal loge to murder the Emperor. But *Neron* and his suite save themselves by hasty flight.

The last act takes place on the terraces of *Petrone's* villa at Antium, from which, through the trees, is seen the blue of the sky and the sea. *Petrone* is tired of life. It has given him many loves and many pleasures, and now he wishes to leave it as a satisfied diner leaves the table. He has gathered all his friends for a last banquet, and he reads to them his farewell letter to *Neron*, in which he sarcastically tells the Emperor of his cruelties and his mistakes as a ruler. *Vinicio* and *Lygie* want him to flee with them to Sicily. When he refuses to go they depart alone. *Petrone* tells *Eunice* that he has bequeathed to her all his possessions. But his beautiful slave refuses his offers. She declares that all she asks is to die with him, for he is her only love and that to live without him would be torture. The Arbiter is astonished to learn that he has been the object of sincere passion from *Eunice*, and he accedes to her wish. The doctor opens their veins, and, embracing each other, they die together on a bed of roses.

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WANT MASCAGNI TO WRITE OPERA FOR SAN FRANCISCO WORLD FAIR

A Suggestion in the Search for an Appropriate Musical Feature of Big Exposition—Bryan Lathrop Tells the Secret of Thomas Orchestra's Success—News and Comment on Activities of Western Concert Artists

CHICAGO, March 13.—The practical philosopher in the San Francisco *Examiner* has been seeking for suggestions as to the development of musical interests for the exposition of 1915, and writes "How shall we prepare to take advantage of the opportunity presented by the coming exposition for the development of our musical interest? How shall we best cultivate the Western Music?"

Thereupon one Foley, a musical Irishman, who has been connected with big operatic interests, responded quickly: "I have an idea. Verdi's *Aida*" was given its first production in December, 1871, at the Khedival Opera House in Cairo. It was the occasion of the opening of the Suez Canal, and was the only *premiere* ever given an Italian opera outside of Italy." (Evidently Mr. Foley forgets the recent production of Mr. Puccini's opera "The Girl of the Golden West," simultaneously in New York and Chicago.) "Cannot you induce Mascagni to write an opera commemorating the opening of the Panama Ditch? Mascagni said something once of the debt he owed San Francisco for the reception given here on the disastrous trip he made in the United States and said he would open an opera house here if ever we built one.

The great San Francisco fire might give the composer a subject—while a terremoto intermezzo might be composed after the manner of those of the mass in 'Cavalleria' and the ride of *Lady Godiva* in 'Ysobel.'

If earthquakes are to be commemorated, why not write an intermezzo for the Spring rise on the Mississippi River, or a mood picture of a powder explosion? Lots of calamities are happening every day. The popular song artist must be engraved in song—perhaps the composers could manufacture something larger through the instrumentation of an orchestra. All or any of them would be appropriate in connection with the Panama Canal.

Bryan Lathrop, who is the president of the Chicago Orchestra Association, during a recent visit to St. Louis, was invited to speak before the Commercial Club of that

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A NEW MUSIC SCHOOL

Giacomo Quintano Establishes an Institute in New York

A new institute for the study of music has just been opened by Giacomo Quintano, the violinist of New York. It will be known as the 'Quintano Italian Music Institute and is situated at No. 1228 Madison avenue, in a residential part of the city.

The aim of the school is to cultivate musical art, in all its branches, in its most serious phases. Diplomas will be awarded to pupils on graduation as soon as the institution is incorporated. The faculty contains many prominent artists, among them Signor Quintano, who will have charge of the violin department, with a number of assistants; Signor Angelo Patricolo, the piano department also with assistants; Mme. D. M. Levett will take the vocal work with Giacomo Massini. Max Droege will teach violoncello and the work in theory will be conducted by the theorist and composer D. M. Levett of New York. There will be a department for "Elocution and Dramatic Art" under John de Persia, and Italian and French language study under Louis Cavallaro and Alfred Bosi.

Ruth Vincent, who left comic opera for more serious opera under Thomas Beecham's direction, is now making an extended concert tour of the English provinces.

Ernest Schelling and Katharine Goodson are two of the pianists who will give recitals in London in May.

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LAST PERFORMANCE FOR WEINGARTNER

Ably Conducts "Benvenuto Cellini"
as Farewell at Vienna
Hofoper

VIENNA, March 4.—The last appearance of Weingartner as director of the Vienna Hofoper was co-incidental with the first on its stage of Berlioz's opera "Benvenuto Cellini." As Berlioz gives special importance to the orchestral part of his work, it proved a most effective farewell for the departing conductor, whose mastery with the baton never showed forth more clearly. The "Carneval Romain," which had been played under his lead at the recent concert of the "Concordia," was placed as entr'acte music and stormily applauded by the full house. The opera was beautifully staged, the carnival scenes being full of life and color.

The plot may not be generally known, as it is a work rarely produced, though not for lack of sufficient merit. The hero, *Cellini*, is more of a serenading lover than a serious artist. He has arranged with *Teresa*, daughter of *Balducci*, to elope with her in the turmoil and crowd of the Roman carnival. To this end he and his pupil, *Ascanio*, don monks' garb. *Feramosca*, sculptor to the Pope and *Cellini's* rival, has overheard the plot and with his friends, the bully, *Pompeo*, repairs in the same disguise to the appointed spot in front of the theater, thinking to wrest *Teresa* from her lover. *Cellini* encounters *Pompeo*, slays him and eludes his pursuers, since at the very moment of his arrest the "Moccoli" (lights) in the windows and on the street are suddenly extinguished, the boom of cannon proclaiming the end of the carnival. This goes on in the first two acts. The third takes place on Ash Wednesday. *Cellini* finally remembers his art, makes his successful cast of *Perseus* (for the scenic effect of the carnival the transfer is made from Florence to Rome), and is rewarded with the hand of *Teresa*, which the cardinal has promised as prize, though in case of failure he would have been punished with death for manslaughter and attempted abduction. The American tenor, William Miller, sang the part of *Cellini* beautifully and Grete Forst was an attractive *Teresa*.

The famous Italian baritone, Battistini, is to appear three times as guest in the Hofoper in "Rigoletto" on April 19 and 25, and on the 22d in "Traviata." In May he is to sing in Berlin and Mlle. de Treveille will appear with him.

Gregor, the new director of the Hofoper, will repair to Paris shortly to look up operatic novelties. While there he will have a meeting with Toscanini, the conductor of the New York Metropolitan Opera House, and confer with him in reference

to an engagement at the Vienna Hofoper. The production of Debussy's "Pelléas et Mélisande," as also of Massenet's "Jongleur de Notre Dame" is contemplated before the end of the present season.

Felix von Weingartner has accepted Schönher's fairy drama "Königreich" ("Kingdom") for the composition of an opera. He will return on March 20 from a concert tour in time to conduct the last Philharmonic concert and a concert for the benefit of the Johann Strauss memorial, in which Lucille Marcel will also take part.

On Thursday evening the piano virtuoso, Alfred Grünfeld, gave a highly enjoyable recital. Brahms, Schumann and Chopin were prominent on his program. There is always brightness in Grünfeld's playing and a gladness in his perfect rhythm. Fischhoff's Scherzo Caprizioso and Josef Lambberg's "Valse" were delightfully rendered.

At the Bösendorfer Hall, March 2, Mme. Cahier gave her second song recital of this season. Five charming songs by Beethoven formed the opening number and were succeeded by Haydn's Scotch songs with piano, violin and violoncello accompaniment. Then came a series of charming Swedish songs, beautifully sung by Mme. Cahier. The evening wound up with folksongs in the original tongue, Breton, Scotch, Polish and German—Mme. Cahier masters even the dialects of these languages—after which the customary encores had to be given. One goes to hear Mme. Cahier confident of enjoyment. There is no degree beyond perfection, but Mme. Cahier is an earnest worker and always gives something new.

The first of Professor Leschetizky's so-called classes took place last Wednesday evening. By the time of opening there was a goodly assemblage present, and the spacious villa offered the usual festive appearance with its prominent "rose-bud garden of girls" among the older visitors and black-coated sterner sex. The professor was in excellent spirits and in announcing the first player, a lad in knickerbockers, said: "To-night is a Beethoven evening. So you see that we are not beginning with a small man, though a small man is making the beginning." The little fellow, whose name is Alfred Freudentheim, is a pupil of the professor's charming young wife who played the accompaniment on the second grand in the handsome music room. Later in the evening the pianist Paul Schramm played with great virtuosity a new Russian composition and some songs of his own.

Gertrude Cohen, a young Californian who has been studying with Leschetizky for the last three winters, appeared very successfully at concerts in Budapest and in Vienna on two evenings of last week. In Budapest she opened the evening with Chopin's Scherzo in B Minor and the Nocturne in C Sharp Minor, following these, after songs sung by Frieda Hempel, the Berlin prima donna, with the Arabesque by Leschetizky, and Liszt's Rhapsody No. 8 and Etude in D Flat Minor. It is saying a good deal for the young débutante that she fully shared the honors of the evening with the celebrated singer. In Vienna Miss Cohen played the same numbers with like success. She leaves for Berlin next week and after visits to France and England will get back home early next winter.

A letter from a friend who passed through Riga recently reports that Vernon Stiles, former tenor at the Vienna Hofoper, is gathering laurels in the Russian city and had to respond to five curtain calls at the close of a performance of the opera "Cleopatra" by Enna.

ADDIE FUNK.

Akron Music Club Has Season of Important Events

AKRON, O., March 11.—The Tuesday Musical Club has been having a Winter rich in important events. This is particularly true of the study section, which alternates public programs with lecture-recitals every Tuesday afternoon. The public recitals have introduced Kitty Cheatham, Cecil Fanning, Rae Ball, violinist; Albert Peters, who has recently returned from the Leschetizky school at Vienna, and other prominent local musicians. The lecture-recitals have been given by Howard

Brockway, of New York, on "The Girl of the Golden West" and "Königskinder"; Marinus Salomons, of Cleveland, on "Beethoven"; Messrs. Hitchcock and Gallup in a dramatic reading of "Salomé," and Carita McBright, who will close the series by an address on "Stage Presence," illustrated by a musical program. The evening or chorus section opened auspiciously with the Cincinnati Orchestra, and will close with the opera, "Pirates of Penzance," with full orchestra. The chorus is directed by Adolph Liesegang, of Cleveland.

M. H. F.

Mary Carson Wins Favor Abroad

Word has been received in New York that Mary Carson, the Texas soprano who has been winning operatic laurels in Europe, recently appeared in "Germania" at Cremona, after learning the double rôles of *Jane* and *Jebbel* in three days. The critics praised her for her voice, style and interpretation.

FREDERICK HASTINGS

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Whose appearances with Mme. TETRAZZINI on tour during the past three months have been so favorably commented on by critics everywhere.



The World, New York City—Reginald de Koven: Mr. Frederick Hastings, the assisting baritone, has a pleasing voice and style, and sang two groups of songs by Schumann, Schubert, Henschel, etc., with fine effect.

Los Angeles Examiner: Mme. Tetrazzini was assisted by Frederick Hastings, as commanding a baritone as has ever been heard here.

The Province, Vancouver, B.C.: While the interest naturally centered round Mme. Tetrazzini, a marked appreciation was shown Mr. Hastings' two groups of songs. He used his magnificent baritone voice to the utmost advantage, and with excellent dramatic ability. He was a favorite with the audience second only to Tetrazzini herself.

Seattle Times: Mr. Hastings has a baritone voice of excellent quality and great power. His intonation and enunciation are perfect and he won two enthusiastic recalls.

The Telegram, Portland, Ore.: Tetrazzini was assisted by Frederick Hastings, who at times carried the audience away with the same spontaneous impulsiveness that was lavished upon the star herself.

Spokesman-Review, Spokane, Wash.: Judging from the reception accorded him the favorite, after the diva last night, was Frederick Hastings, the baritone. He was obliged to respond to two enthusiastic recalls.

The Times, Kansas City, Mo.: Frederick Hastings pleased so much that he had to give two encores. His voice is rich and full, his style has an engaging frankness, and he puts his whole heart into his singing.

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PAUL M. KEMPF, Managing Editor

BOSTON OFFICE:

DELBERT L. LOOMIS, Manager
Room 1001, 120 Boylston Street
Long Distance Telephone
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CHICAGO OFFICE:

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Manager
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NOTICE TO ADVERTISERS

Owing to the greatly increased circulation of MUSICAL AMERICA during the past two years, the advertising rate will be raised to \$150 per inch per year. The price per page per insertion will also be raised to \$150. The new rate will not go into force until November 1 of this year.

DIE MEISTERSINGER REVISITED

"There is enough music in the score of 'Tristan and Isolde,' exclaimed Emanuel Chabrier, 'to last the world for a hundred years to come.'

If this is the case, there is probably enough in the score of "Die Meistersinger" to last the world for two hundred years. A number of excellent performances of the grand old Nuremberg opera have been given at the Metropolitan Opera House of late, which stimulate a reconsideration of this work in certain of its aspects.

The comparative realism of its scenes, as contrasted with the usually more idealistic Wagnerian scheme, has a slight tendency at first to suppress and crush a little the beauty and idealism of the music. A little familiarity with this stupendous work quickly remedies this; and the music, like an inexhaustible fountain of youth, lavish and prodigal of harmony and melody from the innermost soul of music, wells up, flooding scene and action with a sea of ever changing tone.

"Die Meistersinger" is generally understood to be autobiographical. That is to say, Wagner, in the character of *Walther*, is supposed to be representing himself as the genius of song surrounded by absurd and inimical circumstance in the shape of critics and pedants.

This is true enough as far as it goes, but it is not the whole story, nor even half of it. Wagner in creating "Die Meistersinger" felt the limitation of such a theme as the basis for a great music drama. Nothing, it is true, could furnish better material for satire upon the pedantry and hypocrisy which surrounded him than such a theme. But it was scarcely of a nature to call forth the fullest powers of the composer's deeply human musical soul.

The day was saved by the discovery of *Hans Sachs*. Not until he had conceived this character standing at the very heart of the drama, said Wagner in effect, was he deeply moved and interested to proceed. It is quite natural to suppose, therefore, that having conceived a wholly sympathetic character, stimulating to his deepest musical nature, Wagner should yield to him the larger measure of his own soul.

If "Die Meistersinger," then, is autobiographical, it is a split autobiography, and there is more reason to look for Wagner's greater part in *Sachs* than in *Walther*. It requires but a very little reflection to see this to be the case. In *Walther* Wagner embodied nothing more than his quality of musical genius. *Walther* pos-

sesses nothing more of Wagner than his circumstance, his being surrounded by a ridiculous criticism, pedantry, and hypocrisy. But to *Sachs*, on the other hand, Wagner gave his profound vision of the inmost nature of German life and German art, that vision through which Wagner rose to be what he was. To *Sachs* he gave his nobility, his reflective capacity, his humor, his kindness and sympathy. To him he gave his great over-soul, that human soul of him which towered up above the egoism of the mere man of genius. In this incarnation of his over-soul in *Sachs* lies the truest aspect of the autobiographical quality of "Die Meistersinger."

It is *Sachs* who explains *Walther* to *Walther*, and as well to himself, *Sachs*. It is he who pleads sanely and sympathetically for him. It is he who helps him and prevents his moral and artistic fall at a critical moment, making him a man instead of a coward and an abductor. It is *Sachs* who bears, and is ennobled by his way of bearing, the necessary sight of the somewhat characterless *Walther* carrying off his beloved *Eva*. It is he who shows *Walther*, confused with the interminable rules of the pedants, the human basis of musical form. In short, Wagner pours his greatest and best into the character of *Sachs* from first to last, and it is there that we are to look if we are to get the most and the best out of "Die Meistersinger," considered as a Wagner autobiography.

A REVISED CRITICAL CODE

At the congratulatory dinner recently given to Victor Herbert upon the success of his opera, "Natoma," the question of the critic as reporter was raised.

Rigid as are many aspects of the newspaper code, there is no clause which adequately covers this important matter. Critical pride is, in general, somewhat resentful against the demand that the critic's services shall include also those of the reporter. It has become customary, in fact, imperative, that he give the time and place of the events which he visits, but there is, at the present time, practically no understanding as to whether the critic should say anything of the size of the audience and the degree of its enthusiasm.

Many critics feel called upon to devote a word or two to this matter, but the custom is by no means universal, the critic contenting himself often with an expression of personal opinion.

The danger in such an omission of news facts—and it involves a grave danger to the public progress of both the artist and the art—is that the critic who through eccentricity or for any other reason does not like or is against a work which greatly pleases the public may, by limiting himself to an expression of his own opinion, convey to his readers the impression that the artist or the art work has been a failure. Thus readers in other localities may lose or unduly postpone interest in artists and art works which might have a great value to them in the immediate present.

The absence of the necessity of the critic relating what transpired between the artist and the audience places a certain power or possibility of influence in his hand, which would be diminished were he compelled to tell the whole truth of what happened. It is only fair and just in so large a country as America, where there is great need of getting good information as quickly as possible across great distances, that such whole truth should be told by the critic acting in the capacity of reporter. The people wish it and should demand it.

To include the news of an artistic event, as well as the critic's opinion, should become an inviolable part of the code, and the critic who does not recognize it and act accordingly should be regarded as having failed in his service to the public.

THE DISCUSSIONS OF YESTERDAY

What has become of the discussion on singing which raged last year? Throughout the year champions of "soul-singing" and champions of a purely technical art rushed to the fray, and everywhere one read long fanatical dissertations upon one side of the question or the other.

This question was not raised by the presence of Dr. Wüllner in America, for it had arisen in force before his arrival. Neither did Dr. Wüllner settle the question. He merely divided people into two camps, those for and those against. It may be that this can be regarded as a way of settling the question—perhaps the most satisfactory way, the two parties merely agreeing to disagree. With Wüllner's appearance the nature of the question changed somewhat, and there was greater insistence upon the question of *bel canto* versus dramatic declamation. But the agitation is over.

Is it possible that Americans can, perhaps, discuss only one topic at a time, or one topic each year? It is plain that the discussion of the voice has given way wholly this year to the discussion of English as an operatic language, and that, too, without a genuine

settling of the former question, probably because there is no final settling of it—no monopoly of truth on one side or the other.

This may be taken to heart in considering the outcome of the present discussion. The excitement over the question of singing, together with Dr. Wüllner's visit, was probably productive of a greatly increased appreciation of the dramatic and declamatory aspects of vocal art. It is likewise to be expected that the party which is striving for the use of English in opera, reinforced by the practical experiment of English opera presentations, will make certain, although not entirely sweeping gains for the cause.

American musical life without eventual American opera would be ridiculous, now that native composers have made such headway. The large cosmopolitan cities are nevertheless likely for some time to come to feel the need of foreign operatic presentations, however ridiculous that need may appear to the out-and-out Anglo-Saxon American.

Who can say what will be the storm center of discussion next year?

PERSONALITIES



Sydney Homer Inviting New Inspiration

Being the husband of a prima donna isn't the most enviable of reputations. Sidney Homer, whose wife is Louise Homer, the contralto, gets around this difficulty by not relying upon his wife's accomplishments to bring him fame. He composes—and his songs are known to concert-goers everywhere. At the opera house once Mr. Homer sat next to a young man who has a penchant for red neckties and who never applauds. Mme. Homer had just finished a big aria and the house was rapturously showing its approval. Mr. Homer turned to his silent neighbor and said: "What's the matter, young man; don't you like that singing?" "Oh, yes, it is very good," replied the other. "Well, young man, if she were your wife I'll bet you'd applaud."

Risler.—Edward Risler, perhaps the first French pianist to achieve a universal reputation, and a pupil of Diemer, has been described as playing "like a statue," so rigid and erect is his body when he appears on the stage.

Shipman.—Frederic Shipman, manager for Mmes. Nordica, Melba and Eames, made his first managerial venture when he was eighteen years old, taking Bengough, a Canadian cartoonist, on a tour.

Potter.—Howard Potter, connected with the managerial office of Loudon Charlton, in New York, is receiving congratulations on a recent addition to his family—a boy. Mr. Potter admits gleefully that the youngster is endowed with a fine crop of fiery red hair.

Martin.—Riccardo Martin, the American tenor of the Metropolitan Opera House, says that if he had his way he would give up singing and return to composition, for which he demonstrated several years ago he has talent and training. He intends doing it, too, he says, when he has made money enough with his voice. Mr. Martin declares that nervousness between performances is the one bugbear of singing, so far as he is concerned.

Weldon.—Henry Weldon, the American basso of the Théâtre de la Monnaie in Brussels, has the reputation of being one of the most jovial men in public life in that city. "Le joyeux Yankee" is the title by which he is familiarly known there.

Rennyson.—Gertrude Rennyson has now recovered from a provoking siege of grippe, which prevented her from accepting Horatio W. Parker's invitation to sing his prize composition, an aria with orchestral accompaniment, at the biennial of the National Federation of Music Clubs with Philadelphia Orchestra next week.

Smirnoff.—Just before he sailed for Europe last week Dmitri Smirnoff, the Metropolitan Opera House tenor, said: "I was under the impression that this climate was not a particularly good one for singers. It has practically taken me my entire stay, since December 22, to become acclimated, and I am now for the first time accustomed to your climatic conditions. I do not believe there is anything in this climate to retard the singer once he becomes accustomed to it."

CITIES OF PACIFIC COAST CAPITULATE TO MARGEL GLUCK



Margel Gluck, Violinist, Who Is Touring the Far West—The Picture Is Reproduced from a Pastel Drawing by Paul K. M. Thomas

The young violinist, Margel Gluck, who is under the management of E. M. S. Fite, is touring the Pacific Coast and meeting with marked success. Miss Gluck appeared in the MacDowell concert in Los Angeles, when Mrs. MacDowell, widow of the great American composer, spoke and made another appearance in Los Angeles in a concert at the Amphion Club. On the way out to California Miss Gluck appeared in concert in Milwaukee and is booked for a return date there on her way East. When Miss Gluck appeared in concert in London and other English cities before returning to America this season, the critics almost exhausted their supply of commendatory adjectives in commenting on her art. She made her first tour in England under the patronage of the Duchess of Somerset. She is one of the many American artists who made their reputation abroad before seeking the verdict of the public at home. She was a pupil of Sevcik, who was Kubelik's teacher, and is regarded as a most accomplished interpreter of Wieniawski and Chopin. She came to America this season with the stamp of approval of Paris, Prague and London. She toured Great Britain with Tetzlitzini, winning laurels wherever she appeared.

Evan Williams Gives Hutchinson (Kan.) Audience a Concert to Delight in

HUTCHINSON, KAN., March 15.—Evan Williams, the tenor, sang before a crowded house here last Friday. His singing was a rare delight and the beautiful timbre of his voice and his perfect enunciation drew a great deal of comment. He sang some of his sweetest songs in response to encores that could not be denied and all his work had that sympathetic quality that made his hearers feel that he was singing directly to each of them individually. Rafael Navas, pianist, was the other soloist and was included with Mr. Williams at the close of the program in an ovation such as had never before been accorded by a Hutchinson audience.

Expect Six Thousand at National Sängerfest in Milwaukee

MILWAUKEE, March 21.—The thirty-eighth national sängerfest of the Nordamerikanischer Sängerbund, to be held in Milwaukee from June 22 to 25, promises to be the largest and best ever held, exceeding even the successful fest at Indianapolis last year. Up to this time the committee has received applications from 3,114 singers outside of Milwaukee and 450 singers in this city for participation in the festival. In addition, 1,300 associate members have

spoken for reservations. Moritz Herling, quartermaster, has already provided accommodations for more than 6,000 visitors. The Auditorium stage will be arranged to accommodate 4,000 singers with ease, and the body of the main hall will seat 7,000 comfortably. M. N. S.

"TOSCA'S" KISS

How Emma Eames Once Bestowed It Upon Tenor Martin After Anxious Moments

"I know several rôles which I have not sung here, among them *Walther* in 'Die Meistersinger' and *Lohengrin*, both in German; but also I am sometimes called upon to sing parts at short notice which I don't know," said Riccardo Martin, the Metropolitan Opera tenor, in a recent interview with a New York *Times* reporter. "For instance, I happened to be in the Opera House one Monday evening some three years ago when I noticed that I was announced to sing 'Tosca' for the following Friday. The management had made a mistake and cast me for a part I had never before sung.

"However, I made no complaint. I did not go to the management and say, 'I cannot sing this.' As a matter of fact I could not start studying it that night, as I had many others things to do, but on Tuesday I began in earnest with my wife, who has a really beautiful voice, and helps me in many ways. She sang the rôle of *Tosca* with me in all the duets, and in a short time I possessed myself of the rôle of *Cavaradossi*. I knew it by Friday, in fact. The management, not knowing that I had never sung the rôle, did not offer me a rehearsal, of course. Only Emma Eames and Antonio Scotti, with whom I sang, were in the secret.

"Of course, I had seen 'Tosca' many times, but I did not remember all the business, and one of my chief concerns in the first act was when I should kiss Mme. Eames. I repeatedly asked her, 'Is it time to kiss you now?' I was so nervous that I suppose I asked her a great many more times than was necessary. At any rate, at the end of the opera, when I was lying dead, she bent over me and gave me a good round kiss. 'You've been a very good boy,' she said, 'and it's time to kiss me now.'

AMERICANS IN DRESDEN

Kranich's "Rhapsodie Americana" Receives Successful First Performance

DRESDEN, March 1.—The American eagle spread its wings last month in Dresden. At the Court Opera, Léon Rains appeared as a guest in one of his best rôles, *Mephisto*. Storms of applause greeted the popular singer, who was in very good form throughout the evening. The same night Marcella Sembrich, assisted by the American, Frank La Forge, scored a huge success in the big hall of the Gernerhehaus, in which La Forge had a large share.

In the Music-Friends' grand concert, the New York composer, Alvin Kranich, conducted in person the initial performance of his new "Rhapsodie Americana," which displayed unusual powers in the way of orchestration and tonal coloring. The work is based on well-known American tunes, skillfully joined together to give due local color. The rhapsody impresses one as imbued with freshness, natural invention and the thorough American spirit, which should secure it a place on all the orchestral programs in "the land of the free." Mr. Kranich received an ovation.

The pupils of the Canadian pianist, Harry M. Feld, have disclosed some very marked talent. Among them, a young American girl, Gladys Seward, should soon take high rank despite her youth.

Paul Draper's song-evening drew many Americans to the concert hall to hear this young and prominent singer. His vocal resources are fine, and he succeeded very well with his Brahms and Schumann selections.

A. I.

The Westward Course of Opera

[Editorial in New York World.]

News of the possible withdrawal of the Philadelphia-Chicago Opera Company from Philadelphia because of financial losses there is coupled with the announcement of a tentative plan for an operatic circuit of Western cities to extend from Chicago and St. Louis to the West. Undoubtedly there has been during the last decade a notable increase of artistic resources west of the Mississippi which now need only to be developed. In that time Seattle, Portland, Los Angeles, Oakland and San Francisco, to name only five cities of the Pacific Coast,

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have gained a population approximately equal to that of Boston. As to the operatic inclinations of the Far Western public, there is a suggestive hint in the memorial fountain to be erected in San Francisco on the spot where Tetzlitzini sang last Christmas Eve. Apparently the time is not remote when the field will be explored by managers. The institution of opera in Chicago was a first step in breaking away from Eastern leading-strings. When boys cry "books of the opera!" in Seattle an interesting artistic revolution will have been accomplished, in the view of all who bear in mind what the West was only a few decades ago.

One Day's Concerts Attract 7,500 Milwaukeeans

MILWAUKEE, March 20.—The latest proof of the receptive capacity of Milwaukee music-lovers is found in the fact that on last Sunday close to 7,500 persons attended six concerts given at the same hours in the afternoon in widely separated halls. The largest number assembled at the regular weekly municipal concert at the Auditorium, where Christopher Bach's Symphony Orchestra again held forth, about 2,750 paying ten cents each to hear the concert. About 1,000 heard the two "boy wonders," Pepito Arriola, piano, and Gerald Stubbe Kunz, violin, under Mrs. Clara Bowen Shepard's direction at the Pabst Theater. The Hugo Bach Symphony Orchestra's regular Sunday "pop" at West Side Turn Hall brought out 800 people; the Francesco Creatore ensemble at the Schlitz Palm Garden catered to from 900 to 1,500 during the afternoon, while free concerts at the Wisconsin Conservatory and the Wisconsin College of Music attracted the remainder of the unprecedented aggregate. It is of especial note that so many people could be induced to come out of a Sunday afternoon in March because it was in the midst of the Lenten season. M. N. S.

Vienna Audience at Ysaye's Feet

VIENNA, March 1.—That wonderful singer on the violin, Ysaye, gave his third and last concert this season last week, being assisted by the cellist, Casals, who in a wonderfully short time has fully ingratiated himself with the Vienna public. The

two artists played the Brahms double concerto in a manner it is not vouchsafed often to hear, the orchestral accompaniment being conducted by Oscar Nedbal with his usual artistic understanding. Ysaye's opening solo number was Viotti's concerto in A Minor, and he closed the program with the Mendelssohn concerto in E Minor, conjuring its wonderful melodies from the strings with unsurpassable sweetness.

A. F.

American Sings New Debussy Ballads in Paris

PARIS, March 6.—Yesterday, at the Mariinsky Théâtre, the seventh concert of the Sechiari Orchestra was given, under the direction of Pierr Sechiari. But little can be said of the orchestral numbers except that they were well executed, since the selections were entirely familiar ones. Victor Gille is a young pianist of promise. He plays with agility and quite accurately. This concert was an auspicious occasion, as the three ballads of François Villon, set to music by Claude Debussy, were given for the first time, Debussy himself conducting. Charles W. Clark, the celebrated American baritone, is to be congratulated on his work of yesterday, for he replaced Peiner in singing these numbers at the last moment, and met every requirement with ease and perfection. He will sing these ballads for the first time in America with the Damrosch Symphony Orchestra on March 17. The ballades were entitled "Ballade de Villon à s'amye"; "Ballade que fait Villon à la requeste de sa mère pour prier Notre-Dame" and "Ballade des Femmes de Paris."

Otto Kahn Sails; Metropolitan Finances in Good Shape

Otto H. Kahn, one of the directors of the Metropolitan Opera House and New Theater, sailed from New York for Europe on Wednesday of last week. He said that the finances of the Metropolitan company were in good shape, but that he did not expect there would be profit for the season as had been previously stated. He expected to come out about even. Mr. Kahn said that the announcement of a site for a new New Theater building would be made in a few days.

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A MISSION FOR AN AMERICAN MUSICAL NOVEL

THE American musical novel! Would you believe there is a field for it, a pressing need for it, that it should be a novel with a purpose and point the way to great reforms? Albert Spalding, American violin virtuoso of international fame, is responsible for the suggestion.

"The whole story cannot be told in an interview," he said on one occasion to John Warren, of the *Sunday Magazine*. "Somebody ought to write a book about that. Think of the tragedy that lies back of the fact that ninety per cent. of young Americans who aspire to the virtuoso career turn out failures. What wonderful material for vital drama in the struggles, hardships, temptations, self-denial, disappointment, hope, courage, and patience that are inseparable from apprenticeship in art! The public hears only of the successful musicians. It knows nothing of that vast army of unfortunates who have not achieved the compensation of success."

"And it sees only one side of the successful musician's life. The real truth would be stranger than fiction. If shown the struggle and sacrifice, the endless self-denial and drudgery, that are part of the grim reality of the virtuoso career, the public would be loath to believe; but it ought to know the whole truth, all that makes success worth while or adds pathos to defeat. Think of the influence on American children and their parents of a book that would deal intimately, honestly, and sympathetically with the facts and conditions of the virtuoso career, from its incipiency to its climax! I firmly believe that, if written with insight and cleverness, the enlightenment such a work would spread would go far toward cutting down the appalling percentage of failure in our musical life."

"Would there be a public demand for such a book? I cannot think otherwise. If our young people with musical ambitions might not wish to read it, their parents certainly would. Abroad, a monumental work of musical fiction, entitled 'Jean Cristophe,' is being issued. The author is Romaine Rolland, a noted critic. It is called a novel, but there was never another novel like it. So far, six volumes have been issued, and

there are still four to come. And all this space is given over to detailing the development of the soul of a musician. Evidently there is a public very keen about such things, or no publisher would risk the issue of such a costly work of fiction."

"Out of the thousands of American boys and girls who have devoted years of study to the violin, those who have reached the virtuoso estate are very few. Yet one Maud Powell in a generation is enough to make every girl who can tuck a fiddle under her chin dream of being great."

"Now right there is the root of the trouble. The young musicians dream only of being great. Their parents sacrifice only that their children may become great. If the luckless youngsters do not become great in a great hurry, they are reckoned great failures. This is not love of art, but of the trappings of art. The boy or girl who is sincerely in love with the art of violin playing will stick to it through thick and thin. If they can't be virtuosos, they will be teachers. If they can't be teachers, they will be orchestral players. They will find some useful way of serving their art, and in that way find success."

"That is the way they go about it in Europe. The ambition for the virtuoso career is as general there as here. But over there the requisites for virtuosity are better and more widely understood. Also the money to finance the long period of preparation is not so easily acquired. Therefore, when a European family makes the sacrifices involved in cultivating a child's musical talent, the young musician understands that he is to make his living out of his profession. If he fails to achieve the virtuoso estate, he turns naturally to teaching or orchestral playing, makes a good living, and goes through life without any annoying consciousness that he is a failure."

"Our main trouble is the failure to recognize music as one of the learned professions. We are more inclined to regard it as an accomplishment. So it is until the child aspires to it as a professional pursuit. Then it becomes a matter for far more serious consideration with the parents than if the child purposed preparing for a career in law."

Virgil School's Concert Series

The Virgil Piano School, of New York, Mrs. A. M. Virgil, director, will give a series of recitals on Wednesday, Thursday, Friday and Saturday afternoons, March 22, 23, 24 and 25 at the Wanamaker Auditorium. Warner M. Hawkins, concert pianist, will play a program on Wednesday, including the Liszt Concerto in A Major, orchestral part to be played on the second piano by John H. Stephan and great organ by Alexander Russell. The Thursday and Saturday afternoon concerts will be played by three little concert players, twelve years of age, belonging to the children's class of public performance. Friday afternoon's recital will be played by eight of the young women of the school belonging to the senior class of public performance. Juliette Lippa, soprano, and Alexander Russell will assist.

Albert Spalding Pleases in Leipsic

LEIPSIC, GERMANY, March 1.—A very wonderful violinist has been heard this season in Feurich's Saal, Albert Spalding. Immense tone, soulful playing, brilliant technique and artistic musical interpretations are his qualities. With these he is predestined as one of the elect to render classical and especially polyphonic music. Handel's wonderful A Major Sonate, Bach and Reger, were all majestically played. The Reger Sonata is a master work. And I listened in ecstasy to the exalted rendering of the rich melody of the Andante Sostenuto and the brilliant spirit of the Vivace. The latter half of the program made up of Schumann, Brahms-Joachim and Saint-Saëns, was all delivered in masterly fashion.

R. M.

Boston Scenery for Puccini's "Girl" to Be Used in Rome

BOSTON, March 18.—The scenic equipment of Puccini's "The Girl of the Golden West," used in the Boston Opera production of that opera, is to be sent to Italy immediately after the last performance, closing the season, March 25, for use in Rome during the International Exposition.

Recital of Norwegian Songs

AKRON, O., March 20.—Borghild Balstad, a brilliant young Norwegian soprano, gave a song recital here Tuesday in which she introduced a group of songs in her native tongue and in the costume of the Norwegian peasant. She has studied with Evan Williams here and with Vanini in Florence.

M. H. F.

Agnes Borgo, the French Wagnerian soprano, is to sing at the principal opera houses of Germany next season.

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BEHIND THE CURTAIN

**Tetrazzini's Moving-Picture Show Hobby and What It Led To—
Trouble in the Claque Ranks—An Absentminded Composer**

SIGNOR BAZELLI, the famous husband of the famous songbird Luisa Tetrazzini, has struck this town again and, like a comet, left a trail of good stories behind him.

Signor Bazelli likes to dwell on the drawbacks of fame and tells you of the strenuous life he is obliged to lead, of inconveniences he suffers—all of which is in a strange contrast with his rather round and happy face, the merry twinkle in his eye, and his ever-growing *embonpoint*.

"Sometimes," he said, "fame is not exactly what one might call agreeable, but it does not lack humor entirely. Here is what happened to us out West. We were touring along the Pacific coast and many interviews with Mme. Tetrazzini had appeared in the daily papers. One of these newspaper men had asked Madame whether she had any hobbies and Madame had answered, 'Oh, yes, I love to go to moving picture shows, when the pictures are really good, but I can only do that in towns where no one will recognize me in the street or in the theater.'

"That answer was also promptly printed. Imagine our surprise when upon our arrival in Spokane, Washington, we found at the hotel a huge bouquet of roses and a letter from the proprietor of one of the moving picture houses containing an invitation for Mme. Tetrazzini to attend one of the performances. The letter was so charmingly written and the thoughtfulness of the man seemed so touching that Madame replied at once she would be there on the following day at 3 p.m.

"If we could only have guessed what was in store for us! On arriving at the moving picture house we found the street crowded with people clamoring for admittance. Over the entrance of the theater a huge sign was displayed with this description in eight-foot letters: 'Tetrazzini coming here at 3 p.m.' Needless to say the admission prices had been increased.

"But that was not the end of it. We managed somehow to reach the box which had been reserved for Madame and which the thoughtful (I ought to say artful) manager had decorated with flowers. The audience was duly informed of Madame's presence and—well, you ought to have heard that ovation. When they finally started the pictures the proprietor bowed himself inside our box and stood at attention until he thought the opportune moment had arrived. He bowed some more, rubbed his hands and after some preliminary—er h'm—er m's, and excusing himself profusely, 'invited' Madame to sing a

few songs. When he saw our astonished faces he bowed some more, saying: 'I really did not mean to ask for several songs, but just one song would do, or, if that is still too much, would Madame not sing just a little, just a wee bit?' And he



Dr. P. MARAFIOTI

—By permission of "La Follia di New York."

Dr. P. Marafioti, Throat Specialist of the Metropolitan Opera House, as Caruso Sees Him.

Showed us his little finger, measuring off what he considered a 'wee bit.'

"Just then our own manager came in, who gave our generous and thoughtful friend to understand that we had accepted his invitation only to see moving pictures, but that as he had forgotten to mention in his letter anything about singing, and as Madame was to sing that night, it could not possibly be done without spoiling the other engagement.

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"But that's what you get for too much fame!" he concluded, adjusting his waistcoat with a vicious jerk.

* * *

There is great consternation in one of the most important branches of our musical industry—the claque trust; or, rather, the prospective members of the would-be claque trust are in bad straits. A new competitor has entered the field, that is to say, he approaches the artists, but can not approach the Metropolitan Opera House any more, where the ushers have orders to send him across Broadway. But the saddest thing of all is that the founder of the original and only claque is thoroughly discouraged and disquieted.

"I have broken with my former partner," he said the other day. "He was not worthy of my confidence; he is a mean scoundrel and he spoiled the whole thing because he could not keep his mouth shut—that's how all these beautiful stories got into the papers! He is too stupid for this business: I know it from A to Z and always taught him to be discreet, but he would not listen. Now it's all up! I am going back to Europe. Goodbye."

Isn't that terribly sad?

* * *

Hans Kronold, the celebrated cellist and clever musician, has composed many songs and other good things. He usually dedicates these songs to one or the other of his many lady friends or admirers. But as he is horribly absent-minded it sometimes happens that he dedicates a song to two different ladies and has to use strategy to get out of the difficulty.

But once he was caught badly. He had written a charming song and in the course of time had promised more than one of a score of his lady friends that the waltz would be dedicated to her. His conscience did not trouble him one bit, and in his absentmindedness he went so far as to forget about all these promises when the ladies in question were attending an informal concert. Kronold played wonderfully well that night, and as encores were demanded one of his friends suggested that he play that particular and much dedicated waltz.

"Oh, isn't that lovely! That's the one dedicated to me," chirped some odd twenty voices.

Kronold did not tell me how he got out of that situation, but the fact is he is still alive and still composes!

* * *

W. W. Hinshaw, the Metropolitan basso, has a keen sense of humor. The other day he remarked when Caruso came back from his enforced vacation:

"Poor Caruso, they say he has lost twenty-five pounds during those few weeks, and what is worse it cost him a thousand dollars a pound. Talk about the increased cost of living, you newspaper fellows!"

They say Emma Calvé, the *Carmen* par excellence, has been married. I am sorry, very, very sorry—not for her, oh no, and not for her husband—heaven forbid—but for the editor of the *Evening World* who announced the event to the world on his front page in scare heads—not that the event deserved exactly scareheads, but something in that big type attracted my attention:

CALVE MARRIED A YEAR AGO
IN REMOTE VILLAGE IN FRANCE.

And right in the next few lines comes the interesting information that she was married quietly in—Marseilles, France!

I am sorry for that editor and his professor of geography.

* * *

Dr. P. Marafioti, the well-known throat specialist of the Metropolitan Opera House, is not only a competent and skillful physician, but also a keen and equally competent critic of the human voice and his musical knowledge is astounding. His advice is often sought by promising singers and Dr. Marafioti never fails to give them valuable hints and often helps them along.

But he hates the professional job hunter and all those who speculate on his friendly relations with the management of the Metropolitan in order to receive an introduction.

One of the latter, a young, beautiful and very wealthy girl, who thought she had a glorious voice, insisted on singing for Dr. Marafioti, and after having "murdered" an Italian aria, turned to him in the most "sure-of-herself" way and asked: "Doctor, when can I go to the Metropolitan?"

"To-night, if you want to," was the crushing retort, "provided you pay for your ticket!"

* * *

As I draw my article to a close and the blizzard rages around the windows of MUSICAL AMERICA's office this freezing March morning I must tell you about a circular letter, dated March 15, I received from a big dry goods house. It reads as follows:

Now that these delicious Spring days are here with just a reminiscent tang of the Winter that is gone, you will want to shed your furs in favor of lighter apparel. Meanwhile, etc., etc.

L. WIELICH.

"Swan and Skylark" in Hartford

HARTFORD, CONN., March 15.—The choir of the Fourth Congregational Church last week assisted at a concert at which the soloists were Angel Agnes Chopourian, soprano; Mrs. Nellie Carey Reynolds, contralto; George Harris, Jr., tenor, and Dr. Carl E. Dufft, bass. Ralph L. Baldwin, the organist and choirmaster of the church, played the accompaniments and also organ solos. The most ambitious feature of the program was the singing of "The Swan and the Skylark" by Arthur Gorring Thomas. The soloists all did well. Mr. Harris sang four German songs—Schubert's "Du Bist die Ruh" and Schumann's "Stille Thränen," "Wer Macht Dich So Krank," "Alte Laute." They showed his voice to be of unusual range, tuneful and clear and under admirable control, his enunciation being remarkably good.

W. E. C.

Why "Twilight" Was Withdrawn

In explanation of the withdrawal until next season of Arthur Nevin's opera "Twilight" General Director Gatti-Casazza, of the Metropolitan Opera House, issued the following statement last week: "The management of the Metropolitan Opera Company announces that the postponement until next season of the production of the opera 'Twilight,' by Arthur Nevin, has become necessary for two reasons: First, because in course of the rehearsals with the singers Mr. Nevin has deemed it advisable to introduce some changes in his score, second, because the condition of the orchestral material, which had been prepared too hurriedly and consequently contained numerous errors, would have seriously hampered the progress of the orchestra rehearsals."

Pepito Arriola's Engagements

The Western tour of Pepito Arriola, the boy pianist, who has made a tremendous success, is to be extended until July 1, at which time he will have given one hundred and ten concerts. He has been engaged for return dates in California during May beginning with the Russian Symphony Orchestra in San Francisco on May 7. He has also been booked for a three weeks' tour in the Northwest and in Denver, Col., the end of June.

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LYNCHBURG THRILLS TO MME. SCHUMANN-HEINK

Indulges Wild Enthusiasm After Contralto's Singing of "Erlking"—An Interesting Organ Recital.

LYNCHBURG, VA., March 14.—The gala musical event of the week was the appearance of Mme. Schumann-Heink at the Academy of Music Friday night before the largest and most representative audience of the season. From the opening number, Recitative and Aria from "Titus," Mozart, which was sung with splendid dramatic feeling and intensity, on through the last group of English songs the great contralto had the vast audience, soul and body, under her magnetic power. Her rendition of the "Erlking," Schubert, was the most awe-inspiring and dramatic outburst ever heard in this city. For this number she was the recipient of an ovation to which she responded with Donizetti's "Drinking Song," after which she was presented with an immense bunch of American Beauties. Mme. Schumann-Heink was accompanied by Mrs. Katharine Hoffman, to whom such applause was accorded that she was compelled to acknowledge the honor which Mme. Schumann-Heink graciously shared with her at the close of the "Erlking." The Schehlmann Club and Walker Pettyjohn were responsible for bringing this treat here.

Albert Harned, the new organist of the St. Paul Episcopal Church, was heard in a splendid recital Monday night, the program of which included numbers by Godard, Batiste, Mathews, Grieg, Rodgers, Moret and Grey. The whole program was played with faultless technic and splendid interpretation. The choir assisted, as did also, as soloists, Mr. Baker, tenor, who sang "To the Lord Our God," from "Holy City" and "Jesu, Jesu, Misericere" by Nevin; Mr. Burnett, bass baritone; Miss Lockett, soprano, and Miss Masters, contralto, who sang "O Divine Redeemer," Gounod. All of these, vocal pupils of Mr. Harned, have fine voices and did their teacher credit.

A well sung and acted revival of Pinafore by the Home Opera Company, an amateur organization, played to two capacity houses last week. The music was under direction of Emma Adams.

The announcement that Francis Rogers will give a recital in Lynchburg soon, accompanied by Frank La Forge, has awakened much interest as Mr. Rogers more than shared honors with Mme. Sembrich here last year. C. R. W.

Horatio Connell Engaged for Chicago Festival

Horatio Connell has just returned to New York from Minneapolis, where he appeared as soloist with the Symphony Orchestra and scored a distinct success. His managers, Messrs. Haensel & Jones, have just signed for him to appear as soloist with the Chicago North Shore Festival Association May 25, 26 and 27. Mr. Connell also sings with the Music Festival at Ann Arbor, Mich., in Tchaikowsky's "Eugene Onegin" and Handel's "Judas Maccabaeus," both of these festivals having the assistance of the Chicago Orchestra.

Studio Hall Under New Management

Studio Hall, situated at No. 50 East Thirty-fourth street, New York, is under new management. Esther R. Shultz took possession of it last week and is making successful efforts toward bringing a good class of musicians to her institution. Among those already occupying studios in the house are Oscar Gareissen, the teacher from Washington; Mme. von Unschuld, also from Washington; Mrs. Caperton, pupil of Lamperti, and his assistant; Inga Hoegsbro, teacher of Finnish and Scandinavian music and director of the Scandinavian Conservatory; Lillian Concord, soprano, and others.

German Decoration for American Singer

VIENNA, March 4.—The American singer, Mme. Cahier, who has been touring Germany recently, is the recipient of still another decoration from a reigning sovereign, having been endowed by the Grand-Duke of Hessen with the highest order for art and science. During last week she sang Carmen and Fides in Meyerbeer's "Prophet" in Wiesbaden with signal success.

MOSCOW PREMIERE OF IVANOFF'S NEW OPERA

"The Betrayal" Discloses Characteristic Melodic Gifts of Composer and Is Received with Warm Approbation

ST. PETERSBURG, Feb. 15.—"The Betrayal" is the title of a new opera composed by Ippolitoff Ivanoff, director of the Moscow Conservatoire, which has been produced in Moscow with great success. The libretto is taken from the tragedy of the same name by the Russian dramatist, Prince Sumbatoff. In this work the composer follows the same melodious style which he employed so successfully in his first opera, "Asia" (founded on Turgenieff's novel), and which has little in common with Tchaikowsky's operatic style. The exotic element is moreover reproduced in this work, the composer having used popular Caucasian airs interestingly worked out and arranged for the instruments. The opera was produced in the Simin Theater under the personal direction of the composer, who is the first conductor of this theater. The public gave an ovation both to the composer and to the librettist.

The friends of the eminent professor of pianoforte in the St. Petersburg Conservatoire, the late Mrs. Malosemova, who died a few years ago, have instituted a scholarship fund in her name of one thousand roubles for pianists who have finished their education in Russia, the competition to take place every five years. In the first competition, under the presidency of Mr. Glazunow, the prize was awarded to Emma Stomber, one of the best pupils of Mrs. Malosemova. Twenty-six pianists competed.

Koussevitsky's fifth concert was held under his personal direction, and the following program was executed: Schererade, Rimsky-Korsakow; concerto, D minor, Rubinstein (pianist, Arthur Rubinstein); Poème d'Extase, Scriabine. The musical poem by Scriabine, performed for the second time this season at the Koussevitsky concerts, is at last beginning to create an impression even on the composer's rivals. The sixth Koussevitsky concert was given under the direction of Mr. Poddansky, a conductor from Mannheim, who made his first appearance in Petersburg, and who replaced Mr. Fried, of Berlin, who had wounded Russian national pride, and who was therefore compelled to leave Russia. A new composition by Scriabine, "Prometheus," a musical poem for orchestra and piano, will be produced for the first time at the eighth Koussevitsky concert and the pianoforte will be played by the composer himself.

The program of the 160th of Count Sheremeteff's concerts, under the personal direction of the Count, includes Haydn's Symphony in E major, Mozart's in E major and the latter's Requiem in E minor. The program of the 161st Sheremeteff's concert comprised Beethoven's Third Symphony and "Missa Solemnis." Count Sheremeteff is regarded as one of the foremost Russian patrons of music, and is arranging a series of popular lectures on music and its famous exponents. Recently a memorial tablet was erected by him in the house which the composer and critic, Alexander Serow, had inhabited. S. Rosowsky.

Aloys Kremer Sails for Germany

Aloys Kremer, pianist, and Gertrude Karl, contralto, gave a joint recital at Wallace Hall, Newark, N. J., on Wednesday, March 15. Mr. Kremer's part of the program was made up of works by Beethoven, Chopin, Liszt and Kreider. The pianist sailed for Germany on Saturday to continue his studies with Arthur Friedheim. Mr. Kremer was previously taught by Frank Mantel, of New York.

Mme. de Cisneros for Melba's Company

Eleanora de Cisneros, the Brooklyn mezzo-soprano now singing with the Chicago Opera Company, has signed a contract to join the opera company Mme. Melba is organizing to make a tour of Australia next Autumn and will, therefore, not be a member of Andreas Dippel's forces next season.

Sammarco to Assist Mary Garden

At Mary Garden's concert in Carnegie Hall Monday afternoon, April 3, Mr. Sammarco, owing to his great friendship for Miss Garden, expressed a desire to sing on the same program, and it has been arranged that he will sing the prologue from "Pagliacci" on this occasion.

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PREFERS FARM TO CONCERT HONORS

Joys of Bucolic Life Appeal More Just Now to Leonora Jackson than All the Favors of Fortune That Her Violin Can Give Her—Scaled Artistic Heights to Find Her Chief Interest in a Patent Incubator

LEONORA JACKSON, the violin virtuoso, who has dropped completely out of sight musically for the last year or so, has been "discovered." She has bought a country house not far from Albany, and is farming. She has fairly run away from engagements and managers for a chance to rest and amuse herself in her own way, and although she has her Stradivarius with her and has been doing considerable composition this Winter, her main business in life just now is a patent incubator, and she makes butter and superintends a farm of fifty acres as if she enjoyed it.

Miss Jackson is taking her long vacation under protest from her family, who have no sympathy with her "back-to-the-soil" aspirations, and are a little in trepidation of what this independent young person is likely to do next. Miss Jackson, interviewed for MUSICAL AMERICA, said frankly, "I have given so much of my life to the public that I think I deserve to have a little private life of my own if I want it, and I do. I am just living here on the farm quietly, and I have no intention of leaving it—that is, not now. I like the things other girls like, and I went into public life so young that I had no chance to have good times like other girls. I always wanted to live in the country, so here I am."

The violinist, who has been playing ever since she was the age when other girls are in fractions and the spelling book, is still no more than a girl, slight and blonde, and a little boyish in her independent air, and with her hair parted on the side. She has a gun and a dog, and she works in the garden in Summer, and traps rabbits in Winter, and has a glorious time all the year 'round.

"I've spent more years of my public life in Europe than in America," she said, "though I have toured all through the United States and played, it seems to me, in every city in it. I have played in nearly every country in Europe, except Italy and Russia. My life has been a series of railroad journeys, hotel rooms and concert halls, a succession of cities and audiences. And I have worked very hard. Now I am taking a holiday."

Leonora Jackson was born in Boston, the daughter of Charles Pringle Jackson. Her mother was a singer, a pupil of Mme. Marchesi, and her brother is manager of a musical bureau. Leonora was taught the violin as soon as her emphatic musical trend disclosed itself, was sent to Berlin to study, made her début there, was snapped up by the London impresarios and toured Europe long before she was heard in her native land. Miss Jackson has medals and decorations galore as souvenirs of her concerts for royalty. She played before Queen Victoria, who conferred upon her the Victorian star; before the German empress, before King Oscar of Sweden, and numerous others. She has played with all the great orchestras and under all the great conductors of the day. During her American tour she played with the Boston Symphony for eight concerts. One of the most interesting of her souvenirs is her autographed copy of Brahms's violin concerto, op. 77, one of her favorite concert numbers, upon which all the conductors with whose orchestras she played during her tours have written their names, and, in

most cases, characteristic inscriptions. Such names as Arthur Nikisch, Arnold Kroegel, of Cologne; Henry J. Wood, of Queen's Hall, London; Butts, of Dusseldorf; Edouard Colonne, of Paris; Wilhelm Weber, of Bremen; Felix Weingartner, of Munich; Franz Schulz, of Hamburg; Gus-



Leonora Jackson, Violinist, Wearing the Victorian Star Queen Victoria Conferred Upon Her and with Her Stradivarius

tay Kogel, of Frankfort; Willy Rehberg, of Geneva; Carl Prill, of Vienna; Landon Ronald, of London; Emil Paur, Frank Van der Stucken, and others, are in this unique album of musical autographs.

"Have you ever analyzed what success, even a great success, means for an artist?" asked Miss Jackson, quietly, in answer to the question "When are you going to sell the farm and go back to fiddling?" "Success," she went on, gently, "is not everything in life. To succeed as an artist means to give and give, and give continually; vitality, the soul of you, work and nerve-force must be given continually. The public has been very good to me and I am not ungrateful, but I am trying to explain how a successful woman might want to run away from her success for a year or so, just to be herself! People are never satisfied in this world. First I wanted to learn to play the violin. Then I wanted to play in public and please audiences. Then I wanted to play with the great artists and orchestras, to gain the recognition of those whose recognition meant most. It was always some reward a little farther on."

Then I won the Mendelssohn prize of the Prussian government and Queen Victoria gave me the Victoria star and the Stradivarius I had longed for all my life was mine, and then—why, then I came up here and went farming!" M. W.

American Girls Win Success Under Italian Teacher in Berlin

BERLIN, March 4.—Elsie Hirschberg, the young American artist who sang with such extraordinary success at the last Washington's birthday celebration in Berlin, has aroused eulogistic comment from all sides by her beautiful and splendidly trained mezzo-soprano. Miss Hirschberg is one of the most promising students in the large American class working with Signor Moratti. She delighted her audience with the richness, warm coloring and dramatic expressiveness of her voice, which has both power and volume, at all times under perfect control. The most conspicuous feature of her performance was the naturalness and absolute ease of her singing. Signor Moratti has all reasons to be proud of this young artist. Miss Hirschberg comes from Newark, Ohio, and is now, at Signor Moratti's advice, preparing for the operatic stage.

Another highly successful pupil of Moratti is Elizabeth Schiller, of Chicago, who was recently offered a contract as coloratura soprano at the Cassel Royal Opera, which she declined in the interests of her vocal development. O. P. J.

Frederic Shipman to Manage the Next Eames-Gogorza Tour

Frederic Shipman announces that he has just completed arrangements by which he has the sole direction of the American-Canadian concert tour of Mme. Emma Eames and Emilio de Gogorza, opening in January, 1912. Prior to the commencement of this comprehensive tour of the States and Canada, Mme. Eames and Signor de Gogorza will fill a five weeks' tour on the Pacific Coast. Mr. Shipman has also the exclusive management of Mme. Lillian Nordica's concert appearances for the next two years.

Amato to Sing for Unprecedented Fee in Berlin

Pasquale Amato, the baritone of the Metropolitan Opera Company, is to receive 4,500 marks for each of three performances in May at the Komische Oper, Berlin, a fee unprecedented there. He will sing in "Trovatore," "Masked Ball" and "Tosca" during a special season of Italian opera. It is said that Amato refused an offer of \$15,000 a month to appear in Buenos Ayres this Summer, preferring to rest and study and develop his electric plant at Cesenatico, Italy.

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GALA NIGHT PLANNED FOR BIG BIENNIAL

Orchestral Concert of Prize Compositions for National Federation Clubs

PHILADELPHIA, PA., March 20.—The gala night of the seventh biennial convention of the National Federation of Musical Clubs will be Wednesday, March 29, when the Philadelphia Orchestra gives the Federation concert. The entire balcony of the Academy of Music has been bought out by the Federation; the boxes will be occupied by officers and delegates of the Federated Clubs, the remainder by members of nearby clubs and their friends. The first and second prize numbers will be given, Dr. Chadwick conducting his "Orchestra Suite" and Horatio Parker his aria for mezzo-soprano with orchestral accomplishment, and all the prizes, aggregating \$3,500, will probably be distributed from the stage. A feature of the program will be the repetition (by request of the local Biennial Board) of Mrs. Celeste Hecksher's charming "Spanish Suits." These several interesting events will combine to make the concert brilliant, both artistically and socially. Apropos of the social side of the convention, an honorary auxiliary committee of men has been found to assist in the welcome and entertainment of the visitors. The musicians and patrons of music in Philadelphia will be represented by Stanley Addicks, Perley Dunn Aldrich, Dr. Isaac Barton, H. van den Beemt, S. Behrens, David Bispham, Charles A. Braun, John F. Braun, Dr. Martin G. Brumbaugh, Frank G. Cauffman, Horace Churchman, Gilbert R. Combs, Dr. Hugh A. Clarke, Franklin E. Cresson, David E. Crozier, Nicholas Douty, Morris Earle, William Gerstley, Dr. W. W. Gilchrist, Philip H. Goepf, Frederick E. Hahn, Samuel S. Herrmann, Dr. Edward I. Keffler, Henry A. Lang, Mauritz Leefson, Wassili Leps, Frederick Maxson, Edward G. McCollin, Selden Miller, Frederick K. Moore, Dr. Horatio W. Parker, Enoch W. Pearson, Carl Pohlig, John W. Pommer, Jr., Theodore Presser, Thaddeus Rich, Samuel J. Riegel, Hermann Sandby, Charles H. Skinner, H. M. Staton, Constant von Sternberg, Noah H. Swayne, 2d, Henry Gordon Thunder, Emil F. Ulrich, Harvey M. Watts, George Alex. A. West, Andrew Wheeler, Reuben Windisch, Richard Zeckwer, Camille W. Zeckwer.

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WITH CHICAGO MUSICIANS

New Laurels for Edna Gunnar Peterson—Edwin Schneider Back from
Tour with Mme. Gadski

CHICAGO, March 20.—Edna Gunnar Peterson, the brilliant young pianist who was the sensation of the season on her return from Europe early this year at her concert given under the auspices of the Amateur Musical Club, has been impressing artistic audiences with equal force by her finished playing frequently since that time. Last week she appeared before the St. Cecilia Society at Grand Rapids, and the *Press* of that city remarked: "She has a remarkably fluent and facile technic, and obviously a distinctive sense of color, and she also has a rare touch of delicacy and beauty."

John MacDermid, a rising young tenor, who for a number of years was a pupil of Theodore S. Bergey, has been very successfully touring through the Keystone State and announces that he will continue his concerts through the Middle West. Another distinguished pupil of this well-known educator is Pauline Hall, soprano, who is at present playing a professional engagement in this city and resumed her studies with Mr. Bergey, as she always does when she visits Chicago.

The pupils of the Chicago Conservatory gave a recital in Auditorium Recital Hall Tuesday afternoon. The piano pupils of Henriette Weber, Lucy Staples and Grace Shear, furnished the instrumental part of the program, including two duets by Saint-Saëns and Duvernoy. The vocal pupils of William Beard made an excellent showing. They were Maude Ruse, soprano, and Harriet McConnell, contralto.

Edward L. Freund, head of the Freund Violin School in the Fine Arts Building, has been selected as one of the soloists in the Music Teachers Convention to be held at Centralia, Ill., May 2.

Gertrude Hassler, mezzo-soprano, and Edward L. Freund, violinist, were soloists at Lincoln Center on Oakwood Boulevard and 39th street last Sunday.

Dr. and Mrs. F. Ziegfeld, of the Chicago Musical College have returned from Detroit, where they were the guests of their daughter, Mrs. Willis Buhl.

Mrs. Charles B. Kelsey, of Grand Rapids, Mich., president of the National Federation of Musical Clubs, has been spending the past month in this city, looking after the affairs of the Federation, which holds its annual session in Philadelphia, March 27 to 31.

Rose Lutiger Gannon, contralto, was the soloist at the nineteenth piano piano recital last Tuesday afternoon in Music Hall. She sang selections from Lehmann's "Perian G'en," Tchaikovsky's "Nur wer die Sehnsucht kennt," Schumann's "Widmung" and Denza's "May Morning," all superbly done.

Albert Borroff, basso, gave a recital before the University of Kansas recently that had marked success.

Alice Genevieve Smith, the well-known harpist, has enjoyed great success this season with her illustrated lecture on "The History of a Harp." Last week she gave several concerts in Ohio and Kentucky.

Miss Nita Clark, who has been coaching with Jeannette Durnow for the past season in the Fine Arts Building, gave a very successful recital last week before the musical club at Decatur, Ill. Another fortunate Durnow pupil is Daisy Waller, who is concertizing through the South.

THREE INTERESTING FEATURES

Indianapolis Matinée Musicale Gives a Noteworthy Program

INDIANAPOLIS, IND., March 17.—The program given Wednesday afternoon at the Propylaeum by the first division of the Matinée Musicale was indeed a noteworthy one in every respect. It was composed of American and Russian compositions and was conspicuous for three features, first the artistic playing of the Rachmaninoff Concerto in F Sharp Minor by Mrs. Lafayette Page with orchestral parts on second piano played by Mrs. Hannah Wolf Freeman; secondly, two compositions by Ellis Levey, violinist, formerly of this city, by Katherine Bauer, who gave, delightfully, his Berceuse-Barcarolle, op. 3, No. 2, and Perpetus Mobile, op. 10, No. 6. Mr. Levey is now with the St. Louis Symphony Orchestra. The compositions themselves show remarkable construction and strength which make such undertakings promising

Mabel Sharp Herdien, the Chicago soprano, who recently revived a great success with the Toronto Mendelssohn Choir, was presented with a gold bronze medal by the director of the organization in commemoration of the great success of the "Children's Crusade."

Viola Cole introduced her talented young pupil, Mildred Millet, last Tuesday evening at the Baldwin Hall, giving a demonstration of training and natural talent that was quite impressive. Miss Millet's selections embraced two movements from the Beethoven Sonata, op. 27, the Gluck-Brahms Gavotte, Brahms's Rhapsodie No. 2, the Liszt Etude in D Flat, the Chopin Etude, op. 10 No. 3, Schumann's "Grillen," Seeboeck's "Minuet," Sinding's "March Grotesque," Emil Liebling's "Florence Waltz," Ernest Jores's "Question," and the Moszkowski "Caprice Espagnol." The young lady, in addition to having excellent tone production, has a quality of repose and pedal technic that was surprising and pleasing.

Mary Highsmith, soprano, gave a successful recital last week before the Arche Club, assisted by C. Parcival Wederetz. Mr. Wederetz, who, in addition to being an excellent pianist and accompanist, is a fine organist, gave an organ recital at the opening of the new organ at St. Stephen's M. E. Church last Friday evening, assisted by the Nelson Male Quartet.

The University of Chicago Glee Club gave a home concert last Thursday evening at Mandel Hall. Fifty members of the Theodore Thomas Orchestra provided the accompaniments and Mrs. Rose Lutiger Gannon was the leading soloist. Oscar Gordon Erickson directed the chorus and secured excellent results. The reading of the Brahms Rhapsody was beautifully done, likewise Grieg's "Landsighting."

Anton Foerster, the distinguished educator of the Chicago Musical College, is booked to give piano recitals in this city on March 28 and April 19.

Wally Heymar, violinist, gave several solos in brilliant fashion last week for the Baron Hirsch Woman's Club.

H. Augustine Smith, of the Chicago Theological Seminary, has prepared a series of five illustrated lectures on "Hymnology."

Birdice Blye, a pianist of exceptional ability, expects to start out next week and play a number of return engagements at cities in the South, where she has appeared before this season.

Edwin Schneider, the pianist and composer, is spending two days every week at his studio in the Fine Arts Building, having completed a most successful tour as the accompanist of Mme. Johanna Gadski. Among the leading concert artists, aside from Mme. Gadski, who are using Mr. Schneider's songs, are Mme. Jomelli, George Hamlin and David Bispham. Mr. Schneider last week composed a new song entitled "Silent Years," that will be published and vigorously forwarded by the John Church Company of Cincinnati.

Edgar A. Nelson, pianist, and Arthur Middleton, basso, give recitals March 21 and 23 at Roseville, New Mexico, and March 22 at Artesia, New Mexico. On the 31st Mr. Nelson dedicates a new organ at Kenosha and another organ at Aledo, Ill., April 7th.

C. E. N.

for the composer. The third feature of this enjoyable program was the singing of Mrs. Frank N. Haines, mezzo-contralto. This singer is well known and has only recently returned from New York, where she spent several months in coaching and music study. Her numbers were "At the Feast of the Dead I Watched Thee" and "All My Heart Is Ashes," from the Cadman cycle "Sayonara." This is the first time these numbers have been given here and they were received enthusiastically. Mrs. Haines' voice is big and dramatic and she sang with depth of feeling. The other soloists for the afternoon were Emma Fern Brendel, soprano, and Mrs. George Carlton. The accompanists were Mrs. S. L. Kiser and Mrs. S. K. Ruick.

At the close of the program a short business session was held, during which Adelaine Carman, pianist, was chosen as delegate to Philadelphia to represent the Matinée Musicale at the Convention of the National Federation of Musical Clubs.

M. L. T.



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THE PSYCHOLOGY OF VOICE PRODUCTION

Wilfried Klamroth Gives His Views on Relation Between Tone Emission and the Mind

In his New York studio, which, by the way, is one of the most attractive and handsomely appointed music rooms in the metropolis, Wilfried Klamroth gave a MUSICAL AMERICA representative his views on vocal culture.

"I have often been asked to give concisely my method of teaching singing," said Mr. Klamroth. "This is almost an impossibility, since I might say that I have as many methods as I have pupils. Each one must be separately studied to find out what method of procedure appeals most to him, leading up to the same results. As a rule I first give the pupil a simple scientific explanation of the process of breathing for singers, namely the diaphragmatic and intercostal or rib-breathing combined. This explanation I best accomplish by original rough drawings of a sectional view of the human body showing the breathing apparatus. By means of various exercises he learns this manner of breathing, after which comes its application to the tone, which results in the support of the tone.

"When this is grasped the pupil is ready for the so-called placing of the voice, and here enters the psychological aspect. I say so-called for it is not that we actually place vibrations, and for the very good reason that vibrations cannot be placed. Once created they continue their oscillation until their force is exhausted. To place the voice forward means to get such an adjustment of the vocal chords in relation to the resonators that a quality of tone is produced that seems to be forward and even feels forward.

"It depends upon the pupil whether it be necessary to teach this according to the regulation rule and method alone or by appealing first to the mind before the effort for expression is made. To be more explicit, all qualities of vocal utterance are due to a process of the mind. It is a well-known fact that the quality of the voice and the facial expression in speech are a reflection of the thought. One can therefore reverse this and say that the thought controls the quality of the voice and the facial expression. If this is true of the voice in speech it must needs be true of the voice in singing.

"If one's thought is happy or sad or angry, it gives to his speaking voice the quality of the mood, the tone reflecting



Wilfried Klamroth, the New York Teacher of Singing, and a View of His Studio

the thought precisely. This means that the thought or mind in every instance controls the numberless muscles which by their various adjustments give to the speaking voice the many qualities of tone which the human voice is capable of producing, such as happiness, sadness or anger, etc. Finally we can definitely say that the mind controls the action of the vocal muscles.

"One must first recognize a certain quality of tone before he can reproduce it. Hence it follows that his ears must be keen and his sense of tone discriminating. This is the first requisite of the prospective singer. If the ear is keen the mind is capable of absorbing whatever tone quality is desired. If he thinks intently enough on

this quality, at the same time observing certain rules, such as an erect position of the body, controlled breath, loose jaw, etc., the vocal muscles will gradually assume their correct adjustments in relation to the resonance cavities, and thus reproduce this particular tone quality, in so far as the voice in question is capable.

"After all the foregoing has been treated we come to the next and by no means unimportant phase of tone production, namely, enunciation. It is the blending together of the tone and word that puts the finished singer on a higher level than the instrumentalist. Without a clear enunciation the singer destroys that vital thing that makes his the superior art. A well-produced tone without clear enunciation is not satisfying; clear enunciation with a badly produced tone is time wasted, but the combination, the well-made tone sustaining on its even floor every syllable of the musical phrase making the whole a perfectly woven fabric of careful shading (to accomplish which the importance of the legato in singing must not be forgotten) is the essence of musical expression."

"Bohème" in Baltimore

BALTIMORE, March 20.—A masterful interpretation was given Puccini's "La Bohème" by the Chicago Grand Opera Company at the Lyric Thursday evening, and a fashionable and enthusiastic audience witnessed it. Lydia Lipkowska was charming as *Mimi* and was frequently recalled, as was Amedeo Bassi, the Italian tenor, who sang *Rodolfo* in splendid style. W. J. R.

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BUENOS AIRES GETS CONSTANTINO AGAIN

Boston Opera Tenor Will Sing There This Summer and in Mexico in Fall

BOSTON, March 20.—After giving one or two concerts following the close of the opera season this week, Saturday, Constantino, the tenor, will spend a few days in New York singing for the Victor Talking Machine Company and will then sail for Spain to be present at the wedding of his daughter in April. From Spain he will go immediately to South America, where he has been engaged for three months at the Teatro Colon in Buenos Ayres.

An effort was made by Mascagni, who is planning to tour South America with a company producing some of his new operas, to secure Mr. Constantino, but this was impossible because of the tenor's previous contract with the opera house at Buenos Ayres, where he sang last summer with great success.

Immediately after closing his season in South America Constantino will go to Mexico, where he has been engaged to give ten performances at the new opera house in Mexico City during the opening of the season there from September 15 to October 15.

It has not been definitely decided whether Mr. Constantino will return to the Boston Opera House for next season, but the distinguished tenor says that he will be in the United States during 1911-12, singing in opera, as he has other propositions under consideration. It is also probable that he will make a concert tour of the United States during some part of next Winter.

Constantino has sung about sixty performances during the present season in Boston and has also appeared in "Aida" in Springfield, Mass., and "La Bohème" in Portland, Me., and has sung in many private musicales and concerts. He appeared at the Pension Fund concert of the Boston Symphony Orchestra last week and made a tremendous success, being recalled five and six times after each number and adding several encores.

Constantino sang in English for the first time in the performance of the "The Sacrifice," the new Frederick S. Converse opera, and also created the rôle of *Johnson* at the Boston Opera House in "The Girl of the Golden West" and sang the part of *Des Grieux* in Puccini's "Manon Lescaut" for the first time in America. He gave a remarkable characterization of the part of *Johnson*, a rôle entirely dissimilar to those in which the tenor has become so well known. Constantino has also displayed the art with which his audiences have become so familiar in performances of his favorite rôles such as *Faust*, *Mario* in "Tosca," *Rodolfo* in "Bohème," *Almaviva* in the "Barber of Seville," *Germont* in "Traviata," the Duke in "Rigoletto," *Edgar* in "Lucia," *Faust* in "Mefistofele" and *Enzo* in "Giocanda." He will sing at the closing performance of the present season Saturday evening in "The Girl of the Golden West."

D. L. L.

Operatic Engagements for Inga Oerner

Inga Oerner, of the Metropolitan Opera House, who has just finished her first season at that institution, has been re-engaged at the Metropolitan and has been engaged at Covent Garden, in London, from April 18 to July 10, where she will sing the rôles of *Siebel*, *Stefano*, *Irma*, *Micaela* and *Lola*. Her services have also been secured for concerts during the coronation season which will be given by the Duchess of Sutherland and Mrs. John Jacob Astor has asked her to sing at her London home. Miss Oerner was offered a very flattering engagement at the St. Paul Festival on June 24, 25 and 26, but had to decline on account of her other engagements. There is a possibility that Miss Oerner will sing *Elsa* in "Lohengrin" next Spring at her home in Norway.

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FROM "MUSICAL AMERICA" READERS

PROVIDENCE, March 11, 1911.

To the Editor of MUSICAL AMERICA:
 Regarding Mr. Arthur L. Judson's article "When the Musician Knocks," in the March 11th issue of MUSICAL AMERICA will you kindly say from me that I am convinced that the persons who spoke and wrote to me about Mr. Kellerman did so from no other motive than the desire to assist me. I have often had occasion before this to ask their advice and I think that Mr. Judson has arrived at some wrong conclusions as to their identity, and has he not also stretched a point in commenting upon the private business confidences which are outside the pale of musical journalism?

Sincerely yours,

JULES JORDAN.

[It should be explained that the incident referred to in Mr. Jordan's letter and which served as a text to Mr. Judson's article was not discussed with consideration to the principals involved, for outside of Mr. Jordan and Mr. Kellerman the identity of these principals is unknown to this office. The unjust discrediting of prospective concert givers, often by their rivals, is an evil generally recognized in the profession and the incident in question appeared sufficiently typical to serve as a telling example. We do not think that any discussion, based upon truths, which is calculated to stamp out an evil in the business side of American musical life, falls outside the pale of musical journalism.—Editor of MUSICAL AMERICA.]

"Tones" and "Meanings"

BOSTON, March 14, 1911.

To the Editor of MUSICAL AMERICA:
 One might perhaps properly designate your issue of Saturday last as the "singing in English" edition, there were in it so many articles and paragraphs which made reference to this subject. Your paper is decidedly interesting from cover to cover.

Every one who has considered the subject doubtless realizes that the text of a grand opera and the music have in the nature of the case certain correspondences, and that when the verbal text is given in a translation these correspondences no longer obtain, and the flavor of the original is not there. So that it would appear that if grand operas composed to Italian, French and German texts are to be given in English, it is first absolutely necessary that such translations of the librettos shall be made for the singers' use as shall, so far as is possible, conform to the verbal accent and color of the original. That in certain and numerous cases this is not fully possible is well known. Therefore, for perfection in this matter—that is to say if we are to have operatic performances in

English which shall be fully satisfactory in regard to the understanding of the libretto, we must have operas composed to English texts by musicians who are skilled in the use of the English language.

The next thing to be looked to is to obtain the services of opera singers who are skilled in the use of the English language as it is spoken by cultivated people, and who are also adepts in its technical use in song. There is a lot of talking and writing about the mysteries of "diction." The subject is not difficult of comprehension to the average singer if he will but give proper attention and consideration to it.

At present most operatic performances to the ordinary auditor partake largely of the nature of pantomime. The words do not get across the footlights. The singing tones do, more or less, as the case may be. If however, the singer be not skilled (and few are) in the emotional coloring of tone, so far as the auditor is concerned the singing amounts to little more than the playing of an instrument would do, if indeed it conveys as much of meaning as do some instruments in the operatic scores of the modern composer. There is no mystery about this matter of "diction," of singing English on the operatic stage so that the meaning of the verbal text can be understood. If singers will take the trouble to learn to sing—acquire such a "method" as leaves them free to pronounce distinctly vowels and consonants, at all powers and pitches; if they will acquire such a method as enables them to color the vowel according to the varying sentiment of the text, and lastly if they will take the pains to acquire a distinct, percussive, yet refined utterance of the consonants, it will be easy enough to sing in opera in such a way as to convey clearly to the listener the emotional content of the verbal text through the colorful vowel, and its appeal to the intellect through the distinctly uttered consonant. If a singer has such a method of tone production as requires him to cover up, or veil, or radically modify the vowel form at any point; if his jaw and tongue are so held to "get the note" as to be embarrassed in the act of forming clearly differentiated and emotionally colored vowels and distinctly articulated consonants, then he cannot sing in English or in any other language. Singers have made themselves clearly and beautifully understood, with fine expressiveness in all their tones, singing in English, and what has been done can be done again. Any one with normal vocal powers can accomplish it if he will pay the price in thoughtful, intelligent, persistent endeavor. The trouble with too many singers is that they think too much about "my tones," and not enough about "my meanings."

FREDERICK W. WODELL.

Vernon Spencer's Piano Pupils Leaping Into Popularity Abroad

BERLIN, March 11.—Lilian Shimberg, one of Vernon Spencer's talented young artist-pupils, who played so successfully in Berlin with the Blüthner Orchestra last Winter, will make her first London appearance March 21. She will give an entire recital at the Bechstein Hall, and on the same occasion American composers will be represented by Samuel Bollinger, whose magnificent Scherzo in E flat will receive its first hearing in England.

Another pupil of Mr. Spencer, Mlle. Berte Racine, has played twice recently in Geneva, Switzerland. The critics commented upon the young artist's remarkable strength, unusually reliable technic, warmth, temperament and remarkable understanding of the works she played. The Preludes of Chopin, the B Minor Sonata by the same composer and the Brahms Rhapsodie gave her opportunity to display her many-sided talent.

Fritz Feinhals recently sang *Hans Sachs* and the *Holländer* in Berne, Switzerland, with his usual success.

Franz von Vecsey, the Hungarian violinist, has been arousing enthusiasm in Stockholm and other places in Sweden.

Boston Soprano in Modern Song Program

BOSTON, March 20.—Ethelynde Sylvester Smith, soprano, a pupil of Mrs. Clara Tippett, gave a recital in Huntington Chambers last Tuesday. It was good to hear a program made up entirely of modern songs from German and French composers and from living American composers. One of her most successful numbers was Hugh W. Babbs "There, Little Girl, Don't Cry," a song dedicated to Miss Smith and sung from manuscript. She closed the program with a group of children's songs by Gaynor and Garrison. Mrs. Tippett's accompaniments were, as ever, a delight.

Florence Kimball, another of Mrs. Tippett's pupils, sang last evening at a private musical at the home of Mrs. Longyear in Brookline.

Jörn to Sing in Russia

Carl Jörn, tenor of the Metropolitan Opera Company, has accepted an offer to sing next year in Russia for thirty performances at \$30,000. The offer comes from a St. Petersburg agent. Mr. Jörn will be allowed to sing at first in German or Italian, but will be required within a reasonable time to sing all his rôles in Russian. His engagement will begin after his season in America.



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STOCK'S NEW QUARTET HEARD IN NEW YORK

Kneisel Quartet Presents It Together with Schubert and Grieg Numbers

The Kneisel Quartet appeared for the fifth time this season at Mendelssohn Hall, New York, on March 4. The program presented was the most interesting one given thus far and read as follows:

1. Quartet in C Minor, op. 6 (first time), Frederick A. Stock. 2. Quintet in A Major, op. 114, Schubert. 3. Quartet in G Minor, op. 27, Grieg.

Interest centered, of course, in the new quartet by Mr. Stock, the conductor of the Thomas Orchestra, a work which the Kneisels have given a number of times this year out of town, but which was heard for the first time in this city. It is in three extended sections, which bear these descriptions quite à la Schumann: I. *Bewegt und leidenschaftlich*; II. *Scherzo. Leicht und lebhaft*; III. *Ziemlich breit und gehalten. Im charakter einer Fantasie*.

On a single hearing the quartet, which is a serious work, leaves a number of problems unsettled in the mind of the hearer. The first movement contains some fine themes, which are developed with much ingenuity and thought. In the development the musicianship of the composer comes to the front and the fault lies in its being too long. The Scherzo is bright and sparkling and has a trio which takes the place of a slow movement most acceptably. Mr. Stock has a fine sense of instrumental effects and his use of the two violins and viola in unison, with the cello accompanying *arpeggiando* in the emotional climax of the movement, is truly original. The ending in harmonics and pizzicati is likewise effective and brought much applause from the audience. Wagner is an open book to the composer, for he shows his indebtedness to the great Richard in more than one place in the quartet. This is, however, no fault, for who has not shown a similar influence since Wagner's time? The last movement is much too long, and in the center the

composer loses his train of ideas and a few moments of riotous wandering is noticeable.

The work on the whole, however, is a good, sane one, Teutonic in style and structure and interesting. Mr. Stock has something to say, and for the most part he says it in a straightforward, convincing way, only falling short of his main line in moments, such as those in the last movement. With the exception of a few technical slips in the first violin it was well played, with fine tone and with an accuracy for which the Kneisels are famous.

The beautiful "Trout" Quintet of Schubert enlisted the services of Carlo Buonamici, the Boston pianist, and Max Pfeiffer, double bass. It is a work that is as fresh to-day as when it was written and in spite of its five big movements it is not long, for each section is filled with new beauties as the work advances. Mr. Buonamici played the piano part in masterly fashion, with much musicianship and a full knowledge of the qualities of an ensemble pianist.

The program closed with the Grieg G Minor Quartet, one of the very greatest quartets of modern times. The glorious "Romanze" was played with warmth and much expression, but it lacked the necessary breadth.

A large audience was present and applauded the work of the organization most enthusiastically, making the players rise a number of times during the evening.

TOO MANY SINGERS

Hermann Klein Deplores Overcrowding of Profession in England

Hermann Klein, the former New York vocal teacher, and author of a book condemning this city for a lack of musical appreciation, has lately been taking up the cudgels against the overcrowding of the singers' profession in England. "The trouble is," he declares, writing on "The Crisis in the Vocal Market" in *T. P.'s Magazine*, "that our vocal army presents, apart from a few decent leaders, the most heterogeneous aggregation of raw recruits—possessing respectable material in the shape of voices, but otherwise ill-trained, ill-equipped, and inefficient—that has ever ventured to sing for a living in this or any other country. Each year adds some 350 to the ranks of those young people who propose to earn an income as vocal soloists, with the result that there is a cut-throat competition for work, which places the singer below the artisan and the miner in independence of position."

Mr. Klein is of opinion that the musical schools are responsible for the overcrowding. They supply a system of wholesale musical education without proper safeguards or adequate control. The standard has not been for many years a sufficiently high one, and the authorities have manifested a degree of carelessness in regard to the training of the singers that they would never have dreamed of showing toward the branches of musical art which they understand better. For a first-rate singer there is always work. But how

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many British singers are genuinely first-rate? How many are sufficiently gifted even to approach the front rank? Mr. Klein suggests that the musical schools should raise their standard and limit their professional output.

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WHEN OPPORTUNITY KNOCKS

By ARTHUR L. JUDSON

"Master of human destinies am I!
Fame, love and fortune on my footsteps wait,
Cities and fields I walk; I penetrate
Deserts and seas remote, and passing by
Hovel and mart and palace, soon or late
I knock unbidden, once, at every gate;
If feasting, rise; if sleeping, wake before
I turn away. It is the hour of fate,
And they who follow me reach every state
Mortal desire, and conquer every foe
Save death. But those who doubt or hesitate,
Condemned to failure, penury and woe,
Seek me in vain and ceaselessly implore;
I answer not, and I return—no more."

Thus wrote the late Senator John J. Ingalls, of Kansas, a man of brilliant parts and reputed to possess the most sarcastic tongue of any man in public life. Even though this poem takes what one of my friends calls "a desperate view of life," there is so little that is pessimistic in it and so much of the clear call to eternal vigilance and readiness that, to me, it stands forth as a clean-cut creed for the modern man.

Opportunity! The word itself is almost the password of the musicians' life. There are professions, businesses, in which the prizes are won by strict attention to details, to systematic building, rather than by sudden and brilliant *coup de force*, but, in music, though there must be the foundation work, the long, wearisome hours of practice and study, there are also chances which, if seized on the instant, remove the artist from the sphere of mediocrity to heights of his uttermost ambitions. Scan the careers of many of the really prominent artists and you will find that though they had the talent, the genius to back up their claims, the things which gave them their foothold on the ladder of Fame were opportunities seized in the nick of time.

There is no season in the musical life of New York that does not present, during its course, an opportunity to some one to make a lasting success, and this season is no exception. To take but one example I need only mention Theodore Spiering. Brought to this country as concertmaster of the Philharmonic, he was hailed as the right man for the position, that is as a violinist who could most ably preside, under Mr. Mahler's direction, over the strings. No one, certainly not the many friends who knew him only as a violinist, discerned in him the stuff of which an orchestral conductor is made.

Years ago, in the West, Theodore Spiering laid the foundation for his present success by directing several orchestras, but, opportunities not offering, he went abroad as a violinist and made a big name for himself in Berlin. Coming back, only one or two knew of Theodore Spiering's ambition to preside over a great orchestra. Time and time again he has talked it over with me, but without realizing that he was to have his chance this year. Suddenly came Mr. Mahler's illness and one day there came to him the word to direct the Philharmonic, without rehearsal, at the next concert.

Did Mr. Spiering complain about the lack of rehearsal; did he beg for delay to familiarize himself with the scores; did he hesitate for fear he might not make good? Emphatically, No! There before him was the opportunity he had been waiting for and he took it with gladness. Few people who noted his direction of his first concert, or some that followed when Mr. Mahler's return was expected every day and when there were no rehearsals, sus-

pected that this man who directed with such force, with such authority, was doing one of the most difficult things in the musical profession, without apology or excuse, but merely as a part of the day's work he stood forth and invited criticism of his efforts.

And what was the result? At concert after concert the enthusiasm has grown, even though Mr. Spiering has never been announced as director, until now he is accepted, not merely as a substitute, but as a man with a musical message, different from that of Mr. Mahler, but vital and interesting. The critics, too, have appreciated his talents. De Koven speaks of the good fortune of the Philharmonic in having so efficient a director to replace Mr. Mahler; Henry T. Finck says he is as able a leader as he is a concertmaster (which is high praise); Henderson speaks of his artistic spirit, and Krebsbien tells of his admirable readings. Furthermore, Washington goes into raptures over his scholarly directing, and Brooklyn, while regretting Mr. Mahler's illness, gives thanks that they had an opportunity to listen to the interpretations of another master of orchestral conducting. And so it goes, paper after paper telling of excellent work done and applause given.

But Mr. Spiering will fail to make the most of his opportunity if he does not abandon his violin, using it only as a step to something higher and better. Theodore Spiering may be, and is, a violinist of superior merits, but he is a vastly greater orchestral director. His readings are vital, full of rhythmic force and poetic touches; one feels as he directs that he is listening, not to the interpretations of a talented amateur director, but to the mature ideas of a master who knows his own mind and forces the orchestra to reproduce what he wills.

Opportunity is two-sided. Though Mr. Spiering seize upon this chance to make of himself a figure in the world of orchestral directors, we in America ought also to seize our opportunity and keep him at home. Why, since we have discovered in him a man of parts, should we relinquish him to Europe? Let us rest assured of this one fact: Orchestral directors of ability are not so plentiful as to allow a man of this caliber to be shelved as a player in the orchestral ranks even if his position be that of concertmaster. We have enough orchestras in this country to provide a good place for Mr. Spiering and it would be a grave mistake to allow him to accept a position in Europe. There has been much talk of this man, or that man, for directorial positions in America, especially during the last few months, but, in my opinion, this discussion need go no further. If we who are so pronounced in our partisanship for American music would only extend our advocacy to American musicians, especially orchestral directors, we might insist with better grace on the performance of the works of native composers. I have no authority to point out to Theodore Spiering, or to the backers of our orchestras, the courses which they should pursue, but it seems to me that here is the man and the opportunity, and, as far as orchestras go, they need no longer "seek in vain and ceaselessly implore" foreign directors to come to America for enormous sums in order to direct our organizations.

very delicately performed. After the intermission Mr. Zach presented the Tschaikowsky "Fifth Symphony," heard here a number of times. As usual it was well played and the variety of movements served as a fitting finale to the concert. The other three numbers were heard here for the first time. H. W. C.

Minna D. Kühn, Pupil of Mme. Soder-Hueck, to Give Lecture-Recital Series

Minna D. Kühn, who has been most successful in giving lecture-recitals on music, has been engaged by the Brooklyn Institute of Arts and Sciences to give a series of illustrated talks on Irish, Scotch, English, Italian and German music. The first of these lectures will take place on the afternoon of March 28, at the Brooklyn Academy of Music. Miss Kühn, who formerly studied in Paris, has been coaching with Mme. Ada Soder-Hueck, of New York, to whom she gives credit for much of her success as a vocalist and interpreter.

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**National Academy of Musical Art Gives
Matinée Musicale**

The third matinée musicale of the National Academy of Musical Art was given at the school in New York on Sunday, March 19. The program presented pupils of Ovide Musin, Florence Austin, Angelo Patricolo and Estelle Burns-Rowe and the Richardson-Kuster Trio. It was as follows:

Andante from Trio, op. 52, Rubinstein; Richardson-Kuster Trio; Concerto, No. 8, De Bériot; William Volski; Berceuse, "Jocelyn," Godard; Dorothy Banta; Chaconne, Vitali; Gordon Kahn; Polacca Brillante, Ferdinand Wachmann; (a) Romance, Winiecki; (b) Ave Maria, Schubert-Wilhelmi; Roland Edward Meyer; (a) Extase, Ganne, (b) Serenade, Saint-Saëns, Richardson-Kuster Trio.

A large gathering of friends and patrons of the institute was present and expressed enjoyment by much applause. The playing of the pupils was such as to reflect credit on their respective teachers and the work of the Richardson-Kuster Trio was likewise much appreciated. The Baroness McIntosh von Graeffe, founder of the academy, earned congratulations for the excellent work done under her general supervision and guidance.

Alexander Heinemann May Give Vocal Instruction in New York

Alexander Heinemann, who is about to conclude a most successful season in the United States, will be heard here again next season. In fact, the season has been so successful both artistically and financially, that from eighty to a hundred engagements for the next Winter are already booked. Mr. Heinemann is leaving this week for California, where he is to make an extended tour along the coast until May 15.

From that time on, for about one or two months, it is possible that Mr. Heinemann will stay in New York because he has received requests from all over the country for advice and tuition.

Mme. Langendorff to Sing "Ortrud" at the Metropolitan

Mme. Frieda Langendorff, the popular German contralto, who has been devoting herself to concert work in this country during the past two seasons, has been engaged by the Metropolitan Opera Company for an appearance as *Ortrud*, in "Lohengrin" on Saturday afternoon, March 25.

Says Metropolitan Broke Contract

Alleging that he was engaged for the season of 1909 to 1910 to sing at the Metropolitan Opera House, and was not permitted to carry out his contract, William Beck has brought suit for \$7,700 against the company. He says arrangements for the engagement were made by him through Carl Burrian, the tenor, in behalf of the pupils in Baltimore.

W. J. R.

TEACHER OF VOICE AND COMPOSER OF OPERETTA

Giacomo Minkowski Has Matched His Success in America with That He Has Attained in Germany

BERLIN, March 11.—A vocal and operatic teacher and composer who is as well known in America as in German musical circles is Giacomo Minkowski, who was formerly himself a celebrated operatic tenor of Italy. In response to general requests Minkowski has resumed his work of teaching during the last year, and has been as successful in Berlin as he was formerly in New York.

In America Minkowski attracted wide attention by his singing and by his famous articles on "Voice." As music critic of the New York *American* and contributor to many weekly and monthly periodicals he soon came to be looked upon as an authority on voice-building. He became the director of the Metropolitan School of Voice in New York and soon also grew conspicuous as a composer of operettas, which were produced by the famous "Bostonians" and other leading companies throughout the country.

A year ago Minkowski came to Germany to study the field here, as the comic opera outlook in America at the time was not as favorable as desired. As soon as he and his work became known in Germany he received offers to compose under contract for thirteen different publishers. After his comic opera, "Die schönste Frau," which was given its first hearing at the "Theater des Westens," had made such a decided hit in Berlin, as well as in the provinces, Minkowski finally signed a contract with Felix Bloch Erben, one of the largest theatrical publishing houses of Europe.

company, and called for a salary of \$350 a week, with an increase, if satisfactory, to \$400 a week this season and \$500 next. The defendant has obtained permission to get the testimony of Burrian in Prague, Bohemia.

Baltimore Voice Expert to Teach in Richmond

BALTIMORE, March 20.—David E. Francis, the vocal instructor of Baltimore, has been engaged to take charge of the voice department of the Richmond Conservatory of Music, Richmond, Va. Mr. Francis will continue to teach in Baltimore on special days. He is an instructor of many years' experience and a singer of international reputation. He is also engaged as tenor soloist at the First Baptist Church, Richmond, Va. He has a large following of pupils in Baltimore.

W. J. R.

Minkowski is still continuing his work as composer, in spite of the fact that his



Giacomo Minkowski, Voice Teacher and Composer of Berlin, Formerly of New York

teaching occupies a very large part of his time.

O. P. J.

Surprise for Director of Granberry Piano School

In celebration of the birthday of George Folsom Granberry, director of the Granberry Piano School, the faculty and some of the professional students of the school tendered a surprise party on Tuesday evening, March 14. While Dr. Nicholas J. Elsenheimer detained the director at dinner, the reception room and lecture hall were decorated with roses, carnations and ferns and a lavish buffet supper was arranged. A huge cake held a candy piano bearing an open volume of music, which was said to be the "first volume of the Faletti System of Instruction." In the course of the evening a pair of handsome brocaded silk portières were presented to Mr. Granberry and were hung in his studio. Haydn's "Toy Symphony" was given by some of the advanced students and aroused much merriment. Dr. Elsenheimer, the composer, wrote a song for the occasion, dedicated to Mr. Granberry, and it was sung with great success.

Kellerman-Butler Recital in Chicago

CHICAGO, March 20.—Marcus Kellerman, baritone, and Hanna Butler, soprano, accompanied by Mrs. Schwartz, gave a musicale yesterday morning in the banquet hall of the new Sherman. Mr. Kellerman sang selections of Schumann, Schubert and the Indian songs of Cadman. Mrs. Butler gave exquisite finish and fine tonality to an aria from Debussy's "L'Enfant Prodigue," and Mandoine and two songs of Godard, winning the highest expressions of approval from a fashionable and exacting audience.

C. E. N.

F. L. C. B.

Sampaix Pupil Heard to Advantage

INDIANAPOLIS, IND., March 18.—Margaret E. Ladley, pianist, whose playing has recently attracted marked attention, pupil of Leon Sampaix, the Belgian pianist, was heard in recital Wednesday night at the Odeon. Her playing was indeed noteworthy as to interpretation, technic and ease. She was assisted by Gretchen Steeg, vocalist, and Earl Mounce, violinist.

M. L. T.

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NASHVILLE SUPPORTS ITS CONCERTS WELL

Attendance at Bonci, Fanning and Other Recitals Refutes Charge of Musical Indifference

NASHVILLE, March 18.—Nashville has had a number of genuine musical treats during the last few weeks and good audiences have proved that there are many in the city capable of appreciating them. Press reports from correspondents unfamiliar with the city have made a point lately of stating that the capital of Tennessee is a sorry place for a musician. To those familiar with the facts, however, such a criticism seems uncalled for.

Nashville is not a musical center and the chances are it never will be. But it has a certain standard and among the better class of musicians the standard is upheld and adhered to. More than this, through the interest of Mrs. John Cathey and many prominent musicians of the city and state, this standard is gradually being lifted until every indication at the present time points to the probability that within a few years the city will rank well with other cities of the highest grade musically in the country. The good increase in attendance at musicals at a time when there is a marked decrease in other cities of America and Europe is a tribute to the steady pull that is being made by the real musicians of the city.

Lately when Alessandro Bonci appeared in concert at the Ryman auditorium, the building, which holds 6,000 people, was well filled and the perfect sympathy and attentive quiet given the artist were equal to any received by Bonci from the purest type of musical audiences anywhere.

Now are Nashville musicians merely sympathetic and attentive, they are warm-hearted, temperamental and enthusiastic as is demonstrated by the quick and immediate applause received by Signor Bonci and other musicians after every number.

Cecil Fanning, who received a decidedly cordial welcome, left the city with an excellent impression of its musicians and their ideals. His concert was one of the treats of the Winter, for Mr. Fanning is as popular personally with his Nashville friends as his music is with his audiences.

The chief trouble with Nashville musically is that while her ideals are high, her musicians are few as compared with other places. There is quality, but the artist who passes through on a one-night engagement is likely to consider the lack of quantity rather a serious drawback. L. N. E.

Frederick Wodell's Pupils Active

BOSTON, March 20.—Frederick W. Wodell, conductor of the People's Choral Union, of Boston, who is also known as an expert voice teacher and writer on vocal questions, recently sang "The Lord Worketh Wonders" from "Judas Maccabaeus" before the Union at Jordan Hall. One of

his pupils, Florence Payne, soprano of the First Baptist Church, Brockton, gave a recent recital at Ware, Mass. Another pupil, Ruth Dyer, of Sharon, Mass., sang last Sunday at Harvard Church, Cambridge. Carolyn L. Fisk, for two years a pupil of Mr. Wodell, announces that in the Fall she is to go abroad for work in opera. Mr. Wodell will hold a Summer School in Boston for three weeks, July 6-28, with daily private lessons, and also class lessons for teachers and others. D. L. I.

SAMAROFF IN ANN ARBOR

Pianist Plays to Audience of Three Thousand—University Orchestra Concert

ANN ARBOR, MICH., March 11.—On Friday evening of last week nearly 3,000 enthusiastic patrons of the Choral Union concert series were held spellbound in University Hall by their old favorite, Olga Samaroff, pianist. At her previous Ann Arbor appearance Mme. Samaroff made her hearers know what to expect of her, and her return again this year had been awaited with keen anticipation. So enthusiastic was her reception that after nearly every group she was obliged to respond, and even after the last number she was recalled for a final encore.

On Wednesday afternoon the seventh piano recital in the historical series, by Albert Lockwood, was given, before a large audience. The program was devoted to Brahms exclusively.

The University Symphony Orchestra, of fifty pieces, under the direction of Samuel Pierson Lockwood, made its third appearance for the year March 6. Mrs. George B. Rhead, of the piano faculty, and Mrs. Margaret Berry-Miller, soprano, of New York, were the soloists. The program included:

"Marcia alla turca," from "Ruins of Athens," Op. 113, No. 4 (Beethoven), Orchestra; Concerto No. 4, D Minor, Op. 70 (Rubinstein), Mrs. Rhead and Orchestra; "Angelus" (Liszt), Strings; "Charmant Oiseau," from "Pearl of Brazil" (Félicien David), Mrs. Miller and Orchestra (flute obligato by Mr. Waldo Schleede); "Silhouettes," Op. 23 (Arensky), Orchestra. F. M.

Schumann-Heink Has Sung at Seventy-five Concerts so Far This Season

Schumann-Heink, who made her only appearance in New York this season with the Philharmonic Society in Carnegie Hall on Tuesday evening and Friday afternoon, gave seventy-five concerts in various cities throughout the East, South and Middle West, and has met with her usual great success everywhere. Following these concerts here she will continue her tour, singing in St. Paul, Minn., on Wednesday, March 29.

Arthur Rubinstein, the pianist, who has made one tour of America, has been playing in Rome, winning success as a technician.

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SOPRANO AND BARITONE GIVE A JOINT RECITAL

Mme. Rider-Kelsey and Claude Cunningham in Artistic Program at Oberlin Conservatory

OBERLIN, O., March 20.—The second event in the artist course for the present term was a concert by Mme. Corinne Rider-Kelsey, soprano, and Mr. Claude Cunningham, baritone, in Finney Chapel.

Mme. Rider-Kelsey has sung so many times in Oberlin, in oratorio and recital, that detailed praise of her accomplishments would be a reiteration of what has been said before. We have seen her development from a merely promising young singer to a ripe artist who stands in the front rank of vocalists. Her voice is still growing in fullness and resonance while preserving the freshness, purity and sympathetic vibrancy which have been its charm from the beginning. In vocal technic she is an excellent model for all young singers, for observation shows that the delightful effect upon the ear is due not merely to the quality of the individual tones—which is what most people are thinking—but also to those elements of good vocalism which are gained by study and in themselves constitute beauty when heard in their perfection.

In sustained legato singing—the basis of all good vocalism, by the way—Mme. Rider-Kelsey's work is in the highest degree delightful. In the lovely duets from "Don Giovanni" and "Mignon" and in Brahms's rapturous "Mainacht" the bewitching sweetness of her tone, the mastery of shading, the emotional breadth and fervor gave an experience that is as rare as it is delightful.

Mr. Cunningham is a worthy companion. One would not discover among the baritones of any particular decade more than half a dozen voices as beautiful as his. Some of his tones seem to reach almost the limits of mellow ness attainable by the male voice. His singing is also intelligent and refined. One finds pleasure in praising the consummate beauty of utterance in the profoundly moving song by Hildach and in the duets by Mozart, Thomas and Ries.

The voices of Mme. Rider-Kelsey and Mr. Cunningham are remarkably adapted to one another. The blending of timbres is as nearly perfect as one ever hears in ensemble work, and hardly less apparent is the natural sympathy of temperament and style. This unusual partnership must be commended.

The audience was enthusiastic, and there were many recalls. The solos and duets added to the program included Bruno Huhn's setting of W. E. Henley's poem "Out of the Night that Covers Me," "Dearest," by Sidney Homer; "Fern Song," by Bullard; "Eia, wie flattert der Kranz," by Sinding, and "Sei nur ruhig," by Hildach.

Mme. de Ahna's Pupils in Musica

On Sunday afternoon, March 12, the pupils of Mme. Leontine de Ahna gave a recital at her studio, at the Hotel Endicott, New York. Those who took part were: Edwina May Leman, Vera Canfield, Lydia R. Rood, Florence Aitken and Florence

Loeb. Karl Schuler also played a piano solo. The large audience took much pleasure in the interesting program which was presented. The pupils showed talent and good training. Miss de Ahna also sang a few selections in her usual good style. The accompaniments were well played by Florence Moonelis, Miss Tappen, cello, and Helen Jeffris, violin, assisting.

ORIGINAL COMPOSITIONS

Arthur Olaf Andersen's Pupils Win Favor as Creative Musicians

CHICAGO, March 13.—An interesting and original recital was given by the members of Arthur Olaf Andersen's composition class Saturday afternoon in Kimball Hall. Gertrude Steinraus's Small Suite in Waltz form (for two violins and piano) was given by the composer, Miss Rosemond Wrage and Leo S. Sowerby. Harry Chrismore played his own introduction and fugue and a nocturne in A Flat Major. Louise Hattstaedt interpreted songs by Lulu Jones Downing and Margaret Tiffany. Klara Hartmann interpreted her own Sonatina in G Major. Sarah Suttel played three little compositions of Suttel make, a canon, a song without words, and a scherzo. Alfred Hiles Bergen sang four songs of his own writing, and as a finale a trio was given by Mr. Sowerby. The concert hall was crowded and the audience very appreciative.

One of the most interesting pupils' recitals of the season given under the auspices of the Cosmopolitan School of Music and Dramatic Art took place last Saturday afternoon in the recital hall of the Auditorium Building. Vocal pupils of Mrs. Tewksbury, Mrs. Butler, Miss Wilson and Dr. Williams together with five piano pupils of Mr. Morley, gave a program of interest that reflected credit upon all concerned.

C. E. N.

Edna Blanche Showalter Wins Favor in Texas

Edna Blanche Showalter, who has rapidly accumulated a long list of successes in many American cities, has extended the list by her appearances in Texas, notably at Galveston and Houston, in the early part of March. She received high approval from press and public, and aside from the well-known and brilliant qualities of her voice, her enunciation was also highly praised. She had particular success with Cadman's Indian songs, the waltz from "La Bohème," Farwell's "A Ruined Garden," and old Irish ballads.

Minna Kaufmann's Program

Minna Kaufmann, the soprano, who gives her recital in Mendelssohn Hall, New York, on Wednesday evening, March 29, announces the following program:

"Aus deinen Augen fließen meine Lieder," Ries; "Der Nussbaum," Schumann; "Auf dem Wasser zu singen," Schubert; "Er ists," Wolf; Recitative and Aria, "The Magic Flute," Mozart; "Am Meere," Stscherbatschew; "Herbst," Blechmann; "Die Mutter an der Wiege," Loewe; "Dat aer so underlig stællen," Damstrom; "Si mes vers avaient des ailes," Hahn; "Bonjour Suzon," Pessard; "Mother, Oh Sing Me to Rest," Franz; "Expectancy," La Forge; "Hindu Slumber Song," Ware; "Yesterday and To-Day," Spross.

Eugene Bernstein will be Mme. Kaufmann's accompanist.

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C. W. CLARK, BARITONE, REAPPEARS

Is Heard at Concerts of the New York Symphony Orchestra—
Stojowski's Symphonic Rhapsody Performed

The seventh Friday afternoon subscription concert of the Symphony Society of New York was given at the New Theater on the afternoon of March 17 with Charles W. Clark, baritone, as the soloist, this being the occasion of his first reappearance in America. The program was as follows:

Bach, Concerto No. 1 Brandenburg, Violin Obligato, Mr. David Mannes; Debussy, "Three 'François Villon'" Ballades (new, first time in America), Mr. Clark; Mendelssohn, Canzonetta from String Quartet in E Flat, String Orchestra; Tschaikowsky, Symphony No. 6, "Pathétique."

Of the Bach Concerto, which was repeated by request, the adagio was best played and most enjoyed. It comes from the deepest of Bach's thought and is filled with a strange sense of hesitancy and wonder. The first movement was not played with necessary precision. Mr. Mannes's violin solo was deeply felt and warmly played.

The "Villon" Ballades, heard for the first time in America, on account of the non-arrival of the orchestral parts were given with piano, Mr. Damrosch accompanying. These three ballades are the following: 1. Ballade de Villon à s'amye (from Villon to his love). 2. Ballade que feit Villon à la requeste de sa mère pour prier Nostre-Dame. 3. Ballade des Femmes de Paris.

Of these three works from the composer of "Pelléas," and in a harmonic style not far from that of the opera, the second and third gave the greatest satisfaction. The first seemed somewhat wandering, both in tonality and rhythm, although this may be in part due to not hearing the works on the orchestra as intended. The atmosphere of this first ballade does not establish itself strongly. The second, much more rhythmic and atmospheric, pleased more. The third sounds Chinese at the start, and develops with much spirit and wild vigor.

The ballades were sung by Mr. Clark in a manner intimately sympathetic. Though their rarified atmosphere did not appear to give him his full vocal scope, the singer has a distinguished lyrical style and dramatic impulses. His voice is of fine quality and he sings easily and naturally, and in a style appreciably conditioned by the art of song as practised in modern France. Mr. Clark has a striking personality which contributes to the authoritative effect of his interpretations. His singing pleased the audience greatly, and he was several times recalled.

Mr. Damrosch, who has already distinguished himself as a Debussy player, gave the singer sympathetic support.

The first movement of the "Pathétique" symphony was played with spirit and appreciation of its dramatic contrasts. It is among the best of his recent achievements. Mr. Damrosch has the distinction of having been the first to introduce this work to America. The remainder of the program was not heard by the writer.

ARTHUR FARWELL.

The feature of the Sunday afternoon program of the New York Symphony Orchestra was the first performance in America of Sigismond Stojowski's Sym-

phonie Rhapsody, with the composer at the piano. Otherwise the program was similar to that given on Friday afternoon.



Charles W. Clark, the American Baritone, Who Reappeared in New York Last Week

Mr. Stojowski has established himself firmly in New York's musical life, where he is recognized as a pianist of superior attainments, as well as a composer and teacher. The composition, which had its first performance in this country on this occasion, is probably the most ambitious of his works. It follows closely the Hungarian rhapsody rhythms, such as have been made familiar by Liszt, but one need have no misgivings in pronouncing it as distinctly original in its thematics. It is a most gratifying work for the pianist, and Mr. Stojowski played it in a manner to bring the pianistic beauties well to the fore. Both as composer and pianist he was rewarded by enthusiastic applause.

Mr. Clark was recalled many times after he had sung the Debussy ballads. The characteristics of his performance on Friday afternoon were again apparent. The best orchestral work of the afternoon was done in the "Pathétique" symphony of Tschaikowsky. Mr. Damrosch's conducting was unquestionably the finest his New York audiences have had the privilege of witnessing. The first movement of the Brandenburg Concerto, however, was marred by a damaging lack of unity on the part of the instrumentalists.

P. M. K.

MME. OSBORN-HANNAH'S SUCCESS IN OPERA

JANE OSBORN-HANNAH, whose picture appears on the front page of MUSICAL AMERICA this week, is one of the most successful American singers who have entered the operatic field. She returned to her native country last year after three years of successful singing in Germany and made her début at the Metropolitan Opera House as *Elizabeth*, which was followed by successful appearances as *Elsa*, *Sieglinde* and *Gutrune*. She was then engaged by the Boston Opera Company for performances of *Elsa* in Chicago, St. Louis and Cincinnati on their visits to those cities and, returning to the Metropolitan company, repeated her performances of *Elizabeth*, *Elsa* and *Sieglinde* in Pittsburgh, Detroit and Chicago.

This season during her engagement with the Chicago Opera Company Mme. Osborn-Hannah was heard in some of her Italian rôles, singing *Butterfly*, *Nedda*, *Desdemona*, etc. She met with instant success in this new phase of her art, new to America at least, but not new to her, as these and others of the Italian répertoire had been performed many times during her engagement in Germany.

Following close upon a performance in Philadelphia of *Nedda*, Mme. Osborn-Hannah made her re-entry at the Metropolitan in one of the special afternoon performances of the "Ring" last month. After the

close of her season at the Metropolitan she will return to Europe, where she will have several appearances in Germany before going to Northern Italy for the summer.

Another Chicago Triumph for Elman

CHICAGO, March 20.—Two notable recitals were given at Orchestra Hall under the direction of F. Wight Neumann Saturday afternoon and Sunday afternoon, the first representing a triumphant return of Mischa Elman, the youthful Russian violinist, in a program of interest, given with brilliancy and conviction of virtuosity. Elman opened the program with the Goldmark Suite for piano and violin, closer to the popular call than the Mozart Sonata which opened his recital of the Sunday before. He brought out all the sentimentality of the composition with beauty of tone and dazzling fluency of technic. A greater performance in a musically way was his work in Bruch's Violin Concerto in G Minor. Following this came a reading of the Handel Sonata in G Major, of Mendelssohn's Capriccio and a brilliant selection by Sarasate. Elman starts on a long tour now to the Pacific Coast.

The second recital under these auspices, Sunday afternoon, attracted an audience that almost filled Orchestra Hall, and in-

dicated that Josef Hofmann is a most popular pianist here, as this was the third recital he has given here, with equally attractive results.

C. E. N.

LOCAL COMPOSERS FAVORED BY CHORUS

Chicago Madrigal Club Gives Significant Program Under D. A. Clippinger

CHICAGO, March 20.—The second concert of the tenth season of the Chicago Madrigal Club attracted a large audience Thursday evening in Music Hall, D. A. Clippinger, the organizer of the club, handling the baton with marked skill. With fifty active members, not only was there a fair volume of tone, but the quality was generally pleasing and the intonation throughout, barring a few instances when it wavered, was true to pitch. In the matter of attack and finish accuracy was observable and the shading was praiseworthy.

If the organization had sung nothing but "Crucifixus," by Antonio Lotti, its achievement would have been most significant and meritorious, for the delicacy of spirit, charm of dignity and the finely sustained valuation of tone, all indicated that the organization had in a very large measure overcome some of the limitations that have figured in former concerts.

The program was particularly rich in compositions of native composers. Carl Busch, of Kansas City, who was accorded the prize in this year's competition for the musical setting of Longfellow's "The Day is Done," showed a variety of technical skill and tonality to recommend it, likewise proving his thorough familiarity with the idiom of the part song. Even better sung was Rossiter Cole's arrangement of a Scotch melody, "Turn to Me," which the chorus gave with an appealing pathos. Another charming contribution of a local composer was Adolph Weidig's "The Wooing of the Rose," and Daniel Protheroe's delightful transcription of two Welsh songs. It was well in this association that they also remembered an earlier composition of Arthur Dunham, "What the Chimney Sang." This piece took the prize seven years ago, and his delightful setting of "The Chapter and the Flower" showed his conspicuous advance in composition. Mr. Clippinger's own setting of "Oft in the Stilly Night," a five-part arrangement, had a beautiful solo by Mrs. Ora Padgett Langer. A number of other compositions, including several of Sir Edward Elgar's, were given on this occasion, but the local composers were in the ascendancy.

C. E. N.

JULES FALK DELIGHTS PHILADELPHIA AUDIENCE

Violinist's Technical and Interpretative Attainments Impressively Demonstrated

PHILADELPHIA, March 20.—Jules Falk's violin recital in Witherspoon Hall last week, in which he was assisted by Mme. Caro Sapin, contralto, attracted a fair-sized audience which, according to the merits of the artists, should have been larger. Mr. Falk's facile technic and artistic interpretation have interested audiences in this city for many years, and it was a delighted audience that heard his recent performance. He was notably effective in Bach's exceedingly difficult "Chaconne," for violin only, and Wieniawski's "A Russian Carnival." Mr. Falk also gave a masterful rendition of Saint-Saëns's "Introduction et Rondo Capriccioso," which was his concluding number, and elicited the rounds of applause it merited.

Mme. Sapin, a newcomer here, was a welcome visitor. She has a rich, true contralto voice, and is gifted, besides, with a vocal organ of much power, warmth and sweetness.

Both Mr. Falk and Mme. Sapin covered a wide range of musical composition in their selections, from a canzonetta by Salvator Rosa, sung splendidly by the contralto, to a minuet by Claude Debussy, which Mr. Falk played with his usual skill and mastery of the bow. The program was as follows:

Violin: Martini's Andantino, Dittersdorf's Scherzo, Porpora's Menuett, Francoeur's "Sicilienne" and Rigaudon." Songs: Rosa's "Canzonetta," Old French, "La Charmante Marguerite," Haydn's "My Mother Bids Me Bind My Hair," Bach's "Ciaccona" (for violin alone). Violin: Schubert-Wilhelmy's "Ave Maria," Debussy's Menuett, Wieniawski's "A Russian Carnival." Songs: Van der Stücken's "O Jugendst, O Jugendglück," Eric Meyer-Helmund's "Dies und Das," Ward Stephen's "The Nightingale" and Saint-Saëns' "Introduction et Rondo Capriccioso."

J. S. M.

"TURNS 'EM AWAY" IN PHILADELPHIA

Schumann-Heink, as Soloist, Makes Powerful Combination with Pohlig Orchestra

PHILADELPHIA, March 20.—The appearance of Mme. Schumann-Heink as soloist was the occasion of a "turn 'em away" audience at the Academy of Music last Friday afternoon, but the Philadelphia Orchestra's program of the week, which was repeated at the concert on Saturday evening, had other interesting features in the playing of Beethoven's unfamiliar Eighth Symphony, which proved a genuine feast of majestic symphonic melody, beautifully interpreted under Mr. Pohlig's masterful baton, and for the first time here, and in Grieg's suite, "Sigurd Jorsalfar," which in construction, style and at times even in melodicization bears a resemblance to his popular "Peer Gynt" suite. The work was written originally to accompany the drama of Bjornsen, and is in three parts, or movements—"In the Royal Hall" an intermezzo, "Borghild's Dream" and "Huldigungsmarsch." The composition throughout is full of melody and dramatic strength, the intermezzo being of exquisite beauty, having a marked suggestion of "Asa's Death" in "Peer Gynt," while the march brings a climax of fully orchestrated power and brilliance.

Schumann-Heink, who appeared in Philadelphia for the first time this season on Friday afternoon, was given a welcome of enthusiastic cordiality, which evidently gave much joy, for she beamed upon the audience, smiled sideways at some of the musicians on the stage with the jolliest sort of camaraderie, and otherwise denoted her happiness. There is no singer more popular with local audiences than the genial German contralto with the voluminous voice, and it is to be regretted that she has not visited us oftener of late seasons. Her voice is as glorious as ever. She bared it out lavishly on Friday—one might almost say by the barrelsful—and proved once more what a wonderfully talented, resourceful and artistic singer she is. She appeared twice on the program, singing first the grand aria from Gounod's opera "Sapho" and second Liszt's "Three Gypsies," a charming ballad, in which she used her voice with the lightness and facility of a lyric soprano. Schubert's "Erlking," with the orchestration by Berlioz, showed her powers as a dramatic singer to the fullest advantage. In addition to all this Mme. Schumann-Heink, with characteristic graciousness, gave, as the coveted encore selection, the aria, "My Heart at Thy Sweet Voice," from Saint-Saëns's "Samson and Delilah," which, it is needless to say, she sang with rich beauty of tone and expressiveness.

In "The Three Gypsies" there is an important violin obligato, which was so well played by Thaddeus Rich, the concertmeister of the orchestra, that at its conclusion Mme. Schumann-Heink compelled him to rise twice and share the applause with her. After the "Erlking" number she extended both hands to Mr. Pohlig and cordially congratulated him.

The "popular" concert last Wednesday evening attracted a large audience, the program being made up of "request" numbers, which had been chosen by ballot the week before. They included Goldmark's "Sakuntala" overture, Handel's "Largo," scored for organ and orchestra; Grieg's "Peer Gynt" suite; Tschaikowsky's dramatic overture, "1812"; the "Meditation from "Thais," Massenet, with the violin solo exquisitely played by Mr. Rich, and encored; Liszt's Hungarian Rhapsody, No. 2, and Strauss's "Blue Danube" waltz.

A. L. T.

Annie Louise David to Appear in Many Important Concerts

For the closing weeks of the concert season Annie Louise David, harpist, appears in Wilkes-Barre, Pa., March 29; on March 30 assists Viola Waterhouse, soprano, at her visit in New York; on April 4 is with John McCormack, the Irish tenor, in Newark, N. J., and on April 7 at a concert by the New Jersey Woman's Press Club, in Newark. On Easter Sunday she will play at All Souls' Unitarian Church, New York City, of which Louis R. Dressler is organist, and has had to decline twelve other offers for Easter to accept this one. Mrs. David will play in Utica, N. Y., with the B Sharp Club, on April 19, and on April 21 with Dolorus Reedy Marwell, Chillicothe, O. April 26 will see her with the Lyric Club, Newark, N. J., for her sixth time in Newark this season. On May 9, 10 and 11 Mrs. David will be soloist at the Huntsville, S. C., musical festival.

FIVE CONCERTS IN CLEVELAND'S WEEK

Orchestral and Chamber Music and Elman's Violin Recital Make Busy Calendar

CLEVELAND, March 18.—The musical calendar for the past week reads: March 12, Russian orchestra, William A. Becker, soloist, and People's Symphony concert; March 15, Philharmonic Quartet; March 17, Mischa Elman, violin recital; March 18, Kneisel Quartet, Mrs. Tapper assisting pianist. Sunday was a big day for a city of this size, with two concerts by the Russians, and the regular 'Pop' concert, which had an especially fine soloist in Carl Riemenschneider, pianist, a Leschetizky pupil, who gave the Grieg concerto an excellent performance with the accompaniment of the People's Symphony Orchestra.

There was a big audience at all three concerts, probably not less than fifteen hundred at each. The Russian Orchestra, under Altshuler, shows wonderful gain in power since its appearance here two years ago, with the Ben Greet players. It gave two brilliant programs with Tschaikowsky's "Symphonie Pathétique" for its *pièce de résistance*. Becker, a Cleveland pianist, played his own concerto and won instantaneous success. He has the unusual record of being a pianist-composer of entirely American training who has won honor and recognition abroad during several tours. This was his first adequate appearance in his home city, and his playing was heard to great advantage in the vast spaces of the Hippodrome.

The "big" event of the week was Elman's recital, a return engagement, after only eight days' interval since his appearance here with the Cincinnati Orchestra. He played to a second audience, nearly filling the armory, and with only his admirable accompanist, Percy Kahn, to give back,

ground, had wonderful opportunity to show his perfection of tone and originality of conception. The Handel Sonata, in particular, with its florid cadenzas, usually esteemed the dry bones of melody, seemed to vibrate with new life, and to glow with temperamental warmth. The Saint-Saëns concerto was delivered with an oratorical eloquence of phrasing and the group of shorter numbers, largely played by request, was full of variety.

The Kneisel Quartet's annual engagement always brings out an audience which represents the most cultivated and discriminating of the city's music lovers, and Cleveland's new recital room, Engineers' Hall, proved to be an ideal place for chamber music. The quartet has never played here under such favorable conditions. Mrs. Thomas Tapper was assisting pianist and the Schumann Quintet was the first composition ever played here by the Kneisels with piano.

ALICE BRADLEY.

NEW GERMAN CHORAL WORK

Indianapolis Singers Present "König Rother," by Josef Krug-Waldsee

INDIANAPOLIS, IND., March 18.—The second concert of the Musikverein at Das Deutscher Haus was given Monday night, "König Rother," by Josef Krug-Waldsee, was sung by the full mixed chorus with soloists, and with the orchestra accompaniment, all under the direction of Alexander Ernestinoff. The work presented is from the pen of a living composer whose works are better known in Germany than in this country, and it is believed that this is the first time it has been produced in this country. The work is almost entirely for chorus and the singers proved themselves equal to the task. The soloists for the evening were Christian F. Martens, baritone, who sang the rôle of König Rother, and Mrs. Georgia Calvin Oakes, coloratura soprano, who sang the part of Oda. Mr. Martens is one of the best known artists in the city and sang with excellent interpretation and style on Monday night. Mrs. Oakes was heard for the first time since her return from New York, where she did concert and church work. The duet in the last part of the program was one of the gems of the evening. M. L. T.

THOMAS ORCHESTRA'S SCANDINAVIAN MUSIC

Sibelius Symphony Feature of Program in Which Hugo Kortschak Is Soloist

The address of the Chicago office of **MUSICAL AMERICA** will be changed after April 1 to 624 South Michigan Avenue, in accordance with the revision of addresses in that city. The same building was formerly numbered 246 Michigan Avenue.

CHICAGO, March 20.—The land of the midnight sun furnished the program for the twenty-third concert of this season at Orchestra Hall Saturday evening, on which occasion Director Stock and his instrumentalists gave real interest and not a little warmth to a program of Scandinavian origin. The resourceful librarian had dragged from obscurity the Second Symphony of Sibelius in D Major, to serve the central section of a momentous occasion not as monotonous as one might have been led to believe in compositions presumably universally tinted with melancholy.

Sibelius has the reputation for music of the melancholy mood like Tschaikowsky, but this symphony proved to be quite interesting in the musical line, with a cheeriness of disposition interested in keeping an audience afield from the blues. It was not as complex as many of the modern German heroics, but had a good deal of music and at times was indefinite enough in feature to satisfy the experts in mood who loved the hazy meanderings of melody.

The concert opened with Svendsen's "Coronation March," which has the Wagnerian inspiration strong in evidence, and closed with three selections from Grieg's "Sigturd Jorsafar."

An event of decided interest was the appearance of Hugo Kortschak, one of the first violins of the orchestra, who appeared as the soloist of the day most advantageously, in a new concerto by the Swedish

composer, Tor Aulin. This again emphasizes the newly recognized excellence of the string enlistment of the Thomas Orchestra and the reason for utilizing individuals as soloists, for Mr. Kortschak, after a moment's nervousness, immediately proceeded to impress himself as possessed of many of the qualities of a virtuoso with a finish of technic, a breadth and sonority of tone and an altogether impressive quality of musicianship that was highly satisfactory. He had not only the sense of emotionalism, well adapted for this work, but a quality of the romantic. C. E. N.

AUTOMATIC ACCOMPANYING FOR STUDENTS OF SINGING

A New Device to Solve Problems of Practice—Music Rolls for Vocalization

Realizing that vocal students as well as teachers of singing have been laboring under the disadvantage of not being able to practise without an accompanist, unless they are fairly proficient pianists themselves—in which case there is the additional disadvantage of dividing the attention between vocalization and the playing—the Connorized Music Company of New York, has devised a set of perforated rolls for use on a player-piano or piano-player, for this purpose.

These rolls are not intended to take the place of a teacher, but rather to make easier the teacher's work. No "new method" is presented by the exercises for which accompaniments are perforated, as these are currently used by leading instructors. The exercises were compiled by Charles J. Wilson, who consulted the principal authorities in this field. Exercises which may be played in the usual way of operating a player-piano are provided for all voices and there are three rolls for each voice, the series being known as Nos. 1, 2 and 3. The exercises are graded, presenting elementary, intermediate and advanced exercises. One series is supplied for soprano or tenor, one for mezzo-soprano or tenor, one for contralto and one for baritone or bass, making a total of twelve rolls in the edition.

With each roll there is a card containing complete instructions how to make use of the accompaniment and suggestions when to breathe. The time is indicated.

November on account of ill health. Mr. Hale was sixty years old. He was one of the original members of the Baltimore Oratorio Society and sang with many of the musical societies of Baltimore.

W. J. R.

Nicolai von Wilm

Nicolai von Wilm, a prolific composer of chamber music, pianoforte pieces and songs, is dead in Wiesbaden, Germany, at the age of 77. He was born in Riga and began his career there as a conductor and pianoforte instructor, later moving to St. Petersburg and Dresden in turn. For the last thirty-three years he had lived in Wiesbaden.

Curtis Barry

CHICAGO, March 20.—Curtis Barry, a well-known organist and choir director of this city, who has been prominent for many years hereabouts in musical circles, passed away at his home in Evanston last Wednesday.

C. E. N.

Richard von Perger

The death is announced of Richard von Perger, a prominent music critic in Vienna who was a pupil of Brahms. As a composer his works included chamber music and a comic opera. He was also a conductor. He was in his fifty-seventh year.

Francis Xavier Hale

BALTIMORE, March 13.—Francis Xavier Hale, who was director of the Cathedral Choir of this city for twenty-five years, died Thursday, March 10, from a nervous breakdown and a complication of diseases. He gave up his duties at the Cathedral last

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Prof. George W. Walter

WASHINGTON, D. C., March 11.—Professor George W. Walter, a prominent organist in this city for nearly a quarter of a century, is dead. He had been organist for All Souls' Church for a long time and filled the same position at the Eighth Street Temple of the Washington Hebrew Congregation for the past twenty years. He was a musician of excellent ability and closely identified with musical affairs. He designed the great organ in the Hebrew Temple, which has the distinction of being the third largest instrument of its kind in the United States and the eighth largest in the world. His body was cremated.

Mr. Walter was a distinctive figure on the streets of Washington, wearing knickerbockers always and riding his wheel on all possible occasions.

W. H.

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LOS ANGELES WEEK OF CHORAL MUSIC

Concerts by Congregational and Lyric Clubs Attract Pleased Attention

Los ANGELES, March 13.—Choral concerts were in evidence last week in this city, to the exclusion of most other outlets of musical energy. The first of these was the performance of "The Messiah," by the Congregational Choral Club, under the experienced baton of William H. Lott. The club has seventy-five voices, mostly young singers for whom this oratorio had many difficulties. In spite of this the performance was one of the most satisfactory ever given in Los Angeles. The singers presented the choruses with precision and accuracy.

The instrumental portions of the work were given by Charles Demorest at the organ and Mrs. H. G. Stratton at the piano. The soloists were Mrs. Bertha Vaughn, soprano; Mary Carter, contralto; Roy Porter, bass; G. Hayden Jones, tenor; Harry Clifford Lott, baritone, the latter a son of the director and without a superior among baritones of Southern California.

Another choral concert was that by the Lyric Club, composed of about eighty women, and given at Simpson Auditorium, Friday evening, under J. Baptiste Poulin. Possibly at no time has the skill of this club been shown more than in this concert.

Cadman's Indian songs and Hahn's beautiful "If My Songs Had Airy Pinions," were presented with excellent finesse, as well as Chadwick's strong chorus, "Song of the Norns," to mention a part of the choral numbers.

The vocal soloists were Mmes. Robert Smith, Nell McCune and Carlton Stockwell, while Mrs. Robinson was at the piano and Mrs. Chick at the organ, the deep tones of which instrument always are a welcome relief in the altitudinous feminine choruses. The principal instrumental numbers were given by the Brahms quintet, composed of Messrs. Wylie, violin; Tandler, violin; Kopp, viola; Simonson, violoncello, and Grunn, piano. They played an "Andante and Scherzo" of Saint-Saëns, and a "Romance and Pageant," by Brahms.

In the latter number the piano dominated the group to the extent that the composition became a piano solo with string accompaniment. With a broader tone in the leading strings and a lowered piano lid this would have been obviated, for in other respects the work of the quintet was highly praiseworthy. The nuancing was effective and, though the numbers were long, the quintet was heard with close attention by a very large audience.

W. F. G.

SEASON'S CLIMAX FOR MINNEAPOLIS ORCHESTRA

Flowers and Applause for Oberhoffer in Last Evening Concert—Clarence Whitehill Presented as Soloist

MINNEAPOLIS, March 18.—The Minneapolis Symphony Orchestra, under the direction of Emil Oberhoffer, gave its final evening concert of the season last evening. Minneapolitans have felt a deeper interest than ever in their orchestra since its great success at its first appearance in Chicago and there was a large audience present at the closing concert. Eugene Stevens, one of the directors of the Orchestral Association, which has made the orchestra a possibility for the city, expressed the appreciation of every one upon the work that had been accomplished by Mr. Oberhoffer and his men. Mr. Oberhoffer was given a magnificent basket of roses and called forth several times to acknowledge the applause.

The program was one of the best of the season and the men played in fine form. The symphony was the "Irish Symphony," by Sir Charles Villiers Stanford, which was given for the first time by the orchestra. The characteristic music was enthusiastically received. The remainder of the program was made up of Wagner numbers and Clarence Whitehill was the soloist, singing "Wotan's Farewell" from "Die Walküre," and "Sachsen's Monologue" from "Meistersinger," the orchestra playing the wonderful prelude superbly. Mr. Whitehill proved to be one of the most satisfactory soloists of the season. He possesses a magnificent baritone voice and reveals himself a really great artist in every way. The audience gave him call after call until he finally sang "The Evening Star" from "Tannhäuser" for an encore.

The orchestra will leave Wednesday, March 22, on its annual Spring tour, lasting far into June.

E. B.

ARTISTS ENGAGED FOR SALZBURG FESTIVAL

Andres De Segurola's Re-engagement for Mozart Performances Announced in Cable Despatches



Top, Willy Paul, of Hanover; left, Gerhard Stehmann, Vienna; right, Antonio Scotti, of New York; center, Karl Muck of Berlin; left, Andres de Segurola, of New York; center, Lilli Lehmann, of Berlin; right, Georg Maikl, of Vienna; left, Johanna Gadski, of New York, and right, Geraldine Farrar, of New York.

ACCORDING to cable dispatches received, Andres P. de Segurola, the popular basso of the Metropolitan Opera House, has been re-engaged to sing at the Mozart festival in Salzburg, which will be held end of July, 1912. He will sing the rôle of Leporello in "Don Giovanni," in which he achieved such an enormous success last year. The other artists appearing at the festival will be the same as last year—Lilli Lehmann, Geraldine Farrar and Gadski under the baton of Karl Muck.

SUCCESS OF THE BEEBE-DETHIER SONATA RECITALS

HAD it been suggested a decade ago that a chamber-music organization, other than the Kneisel Quartet, tour this country, visiting the cities in the East and West, it would have been considered an impossible venture and it is safe to say that there were no artists who dared to undertake it.

To-day another quartet, the Flonzaley, has come into the field, and also the Olive Mead Quartet, an organization composed of four young women of decided artistic merit. These quartets have audiences of considerable size wherever they go and are successful in every respect.

And now, with the great advance that musical conditions have made in this country, not only quartets, but even sonata recitals are patronized. The Beebe-Dethier Recitals, in which Carolyn Beebe, pianist, and Edouard Dethier, violinist, co-operate, have finished a truly commendable season, having played three times in New York with success, the critics of the daily press finding their work praiseworthy in all details, speaking in glowing terms of the excellence of the ensemble, and commenting on Mr. Dethier's splendid tone and Miss Beebe's finished interpretative powers.

They have visited in addition to their New York recitals, Boston three times, Chicago twice, Detroit, Brooklyn, Columbus, Topeka, Emporia, Sewickley, Amherst and Pelham Manor, meeting with marked approval at their every appearance.

Many modern works have been heard at their concerts, among them sonatas by Gabriel Fauré, Bernard, Fevrier, Wilhelm Beger, Sigismond Stojowski and a new Suite Op. 93 by the ultra-modern Max Reger. Music lovers have much to be thankful for to these artists, for prior to their advent to the musical world, many persons interested in these works for violin and piano, a goodly number of them capable amateurs themselves, had no means of hearing artistic performances of the works in question, for the sonata recital was something which did not exist, and the beauties of these modern works were unknown, except through the performances which they themselves participated in. And so, the Beebe-Dethier Recitals have, in a comparatively short time, come to be regarded with interest, equal to that displayed by the public at the performances of quartet organizations, the only kind of chamber music concerts which this city knew for many years.

TWO CINCINNATI ORCHESTRA CONCERTS

Boris Hambourg Soloist on Regular Program—Enthusiasm at Sunday "Pop"

CINCINNATI, Ohio, March 18.—A writer on one of the Cincinnati papers recently called attention to the innumerable concerts which have been offered here within the past month, and to the fact that we have "either a musical feast or a famine" because of bad management in arranging dates for performances. In New York one expects to find many conflicting dates, but in Cincinnati it should be possible to avoid this almost entirely. During the past week, or instance, we have had a musical affair of some importance every night, with several conflicting concerts, and matinées in addition. In consequence the box office suffers. Many worthy concerts which are caught in the jam are not attended by the audience which their importance would ordinarily bring out.

The first event of the week was the Sunday afternoon popular concert with Jessie Straus, a brilliant local violinist, as soloist. The program was one which appeals strongly to the popular concert audience, and enthusiasm was worked up to so great a pitch that when, in Herbert's "American Fantasie," which concluded the program, the orchestra stood and nobly gave the "Star Spangled Banner," the sentiment was greeted with shouting and mighty applause.

The program opened with the beautiful "Fra Diavolo" overture, which was warmly applauded, and following this Miss Straus gave Vieuxtemps's "Ballade et Polonaise," the first part of the program closing with the Bizet "L'Arlésienne" suite.

The remainder of the program, including the overture to "Figaro," by Mozart, "Two Hungarian Dances," by Brahms, Violin Soli—Romanze—Wilhelmj and "Scène de la Czardas," Hubay.

The Hungarian Dances, which were delightfully played, called forth insistent applause; in fact, the audience was so clamorous that, after bowing acknowledgment many times, Mr. Stokovski was compelled to set aside his no encore rule and repeat the first dance. Miss Straus displayed a very good tone and showed to advantage the many good qualities which have placed her among the foremost professional violinists Cincinnati has produced.

On Friday and Saturday evenings the ninth set of symphony concerts were given in Music Hall, with Boris Hambourg as soloist. The program included "Eine Faust Overture," Wagner; Violoncello Concerto, Dvôrak, and Symphony No. 1, in C Major, Brahms.

The "Faust" overture was splendidly given. The appearance of Boris Hambourg marked his first engagement in Cincinnati and had been anticipated with great pleasure. His choice of the Dvôrak Concerto, which is one of the most substantial and profound works in violincello literature, was sufficient in itself to stamp Mr. Hambourg as a serious artist. The work is not a show piece, but is one well designed to win approbation of musicians. Mr. Hambourg gave it a notable and beautiful reading, in which he was ably assisted by the orchestra under Mr. Stokovski's baton, and proved himself to be a cellist of consummate art, a wonderful technic and a most beautiful tone. Mr. Hambourg played without any display of affectation, and, in fact, impressed the audience as a worthy musician, and an artist from whom great things may be expected.

The playing of Brahms's Symphony No. 1 gave the Symphony audience the second opportunity to hear Mr. Stokovski conduct a Brahms symphony, the third symphony having been given in December, 1909. It is a regrettable fact that the average concert-goer does not anticipate a Brahms symphony with keenest pleasure, and the conductor who can give an enthusiastic reading of one of his symphonies and inspire his audience with his own enthusiasm and enjoyment of his work deserves unstinted praise—and this Mr. Stokovski undoubtedly did. The symphony throughout was taken somewhat faster than the stickler for traditions will perhaps sanction, but it was given with minute attention to detail, a characteristic of Mr. Stokovski's conducting, which he has the capacity of doing without at any time forgetting the greatness of the task in hand. The beauties of the work were presented in a manner which gave unalloyed pleasure and the reading on the whole was so free from the dry monotony with which we are wont to characterize Brahms, as to be actually refreshing.

F. E. E.

"SUZANNE'S SECRET" IN PHILADELPHIA

Opera Audience Responds Delightedly to the Entertaining Little Story and Charming Music—Sammarco and Miss White Again Score—Miss White's Presence of Mind in a Dangerous Emergency—Lillian Grenville's Vivid Impersonation of "Tosca" at Her First Philadelphia Appearance in the Rôle

PHILADELPHIA, March 20.—The first local performance—and the second in America—of the one-act opera bouffe "The Secret of Suzanne," which was given in connection with "The Juggler of Notre Dame" at the Metropolitan last Friday evening, was the operatic novelty of the week. The audience was of the "large and brilliant" variety, as audiences are pretty sure to be at our opera house whenever there is anything in the way of a real novelty to attract, and *Suzanne* and her secret, which was not at all a guilty one, furnished genuine pleasure and scored a top-notch success. The music by Ermanno Wolf-Ferrari charmed with its spontaneous and sparkling melody. More delightful music, in fact, we have not heard in a long time, for while it has something of the modern in its style, it reverts entrancingly to the pure melodiousness of Mozart and Haydn, and glowingly elucidates the action of the three characters in the comedy—*Count* and *Countess Gil* and their dumb servant, *Sante*.

These characters were acted with excellent spirit and understanding by Mario Sammarco, Carolina White and Francesco Daddi. Mr. Sammarco showed comedy talent unusual in an operatic singer, as the jealous *Count*, and sang the music, which suits his voice perfectly, with fine effect, and Miss White revealed new charms as the secretive *Countess*, looking a lovely picture in her quaint costume and coquettish curls, while her acting had naturalness, grace and piquancy, and she sang with ease and expression in tones of a pure, sweet lyric quality. Especially pleasing was her singing of the soliloquy, as the *Countess* for the second time attempts to enjoy a quiet smoke. The "gem" of the opera, however, is the jubilant love duet song by the two after their reconciliation, and this was superbly rendered by Mr. Sammarco and Miss White. A clever piece of pantomime work was done by Mr. Daddi, as the dumb servant, who, without a note to sing, proved nevertheless an eloquent member of the cast, winning many a laugh without any undue attempt to do so.

An incident that provided a thrill not in the "book" or on the program, occurred when Miss White, toward the end of the opera, had to light a large parlor lamp. In applying a lighted match, as she turned the button which set the electric bulb in the chimney aglow, she ignited some tissue paper, probably used in packing, that had been left in the shade, and there was a flare up that might have resulted disastrously. As Miss White attempted to extinguish the flames, a part of the burning paper fell upon a chair and then to the floor, but she calmly seized it and threw it toward the fireplace. A part of it fell outside the fender, however, and this Miss White put out with her hands, showing admirable coolness and presence of mind, never losing a note of the music, as she kept on with her part and the orchestra continued to play. It was all quickly done, and there was no excitement in the audience, the danger being over so quickly that it was scarcely realized. Afterward, it is said, when she had time, Miss White nearly collapsed. She really had had a narrow escape, as her filmy crinoline costume might easily have become ignited from the blazing paper.

The other operas of the week were, on Monday evening, "La Bohème," which had a praiseworthy performance, with Frances Alda a very attractive and vocally satisfying *Mimi*; Bassi, who, as *Rodolfo*, was heard quite at his best; Zepilli, a witching and sweet-voiced *Musetta*, and Crabbé, De Angelis and Costa well up to the other important parts. Wednesday evening, another performance of "Natoma," which once more attracted a large and well-pleased audience, the cast being the same as on former presentations, and, at the Saturday matinée, "Tosca," in which Lillian Grenville made her first appearance here in the title rôle. Those who thought the fair Lillian would not be able to do the part convincingly had a surprise in store for them, for she encompassed the dramatic requirements in a wholly efficient manner. While she has not the experience of some of the old timers who wrestle so strenuously with the emotional character, she has all that is charming in the way of youth and beauty, and gives an adequate realization of its tempestuous Sarah Bernhardtisms. Miss Grenville's voice is not overpowering, nor given to big dramatic effects, but it has

fair volume, and a clear, fresh sweetness, untarnished by time or hard usage. Vocally, her *Tosca* may be pronounced the best thing Miss Grenville has done here, and she is to be congratulated on an altogether intelligent and efficient portrayal of a difficult rôle. Riccardo Martin sang the music of *Mario* with his usual competency, and Mr. Galeffi, from the Boston Company, appeared before a Philadelphia audience once more, doing very well as *Scarpia*, though he does not seem to be able to repeat the sensational success he made as *Tonio* in "Pagliacci" a few weeks ago, when he was heard here for the first time and took a big matinée audience fairly by storm.

There was no popular-price performance on Saturday evening, as the company went over to New York to sing "*Thaïs*," and nobody much was left to do anything here, but on Thursday evening we were given an "International Song Recital" at the Metropolitan by six of the leading singers of the company. The opera prices were more than cut in half, so there was a large audience, which received a big money's worth. The program was interesting to an unusual degree, each of the six singers winning success with a group of songs representing as many different nations, as follows: Wilhelm Beck, Germany; Nicola Zerola, Italy; Marguerita Sylva, France; John McCormack, Ireland; Jeanne Korolowicz, Poland; Carolina White, America.

For next Saturday evening we are promised another big event, rivaling the première of "Natoma" in importance, for we are to have the first performance in this country of Jean Nouguès's historical opera, "Quo Vadis" with a cast of thirty.

A. L. T.

RECITAL ON "LOUISE"

First of Series of Opera Musicales by Miss Faulkner and Mr. Oberndorfer

After their pronounced success in Chicago and the West, Annie Shaw Faulkner and Marx E. Oberndorfer were heard at the Plaza Hotel, New York, last Monday morning, in the first of the series of four modern opera musicales which they will give during the next four weeks. The opera treated on this occasion was Charpentier's "Louise," and those to follow are the "Girl of the Golden West," "Ariane et Barbe Bleue" and "Königskinder." The entertainments are strikingly different from the customary dry and monotonous "lecture recital," which consists mainly in tracing the sources of the plot and analytical dissection of the score.

Miss Faulkner began with a brief discussion of the influence upon latter-day dramatic music of Wagner and made mention of the contemporaneous tendency of seeking for operatic subject matter among the conventional and even the sordid situations of every-day life. Following this she spoke briefly of Charpentier the man and then proceeded to relate the story of "Louise" act by act, citing the most poetic and important speeches. Although she disclaims abilities as a reader, Miss Faulkner delivered the narrative in sincere, direct and appealing manner.

Mr. Oberndorfer played the music in accompaniment to Miss Faulkner's readings. He is a pianist of exceptional abilities, possessing a tone of much beauty, poetic feeling and a worthy technical equipment. It would be pleasing to hear him in recital. The audience was of good size and followed the proceedings with a high degree of interest.

M. H. Hanson Back from the West.

M. H. Hanson, the New York musical manager, returned this week from the far West, where he has been traveling in the interests of his artists. Mr. Hanson reports that enthusiasm ran riot in San Francisco when Busoni appeared there.

Gustav L. Becker's Pupils Do Good Work at New York Recital

Pupils of Gustav L. Becker, the piano instructor, were heard in a recital at Mr. Becker's Carnegie Hall studio on March 18. They showed in their work the admirable results of the instruction they have received, for they played with admirable technical facility, and with true insight into the poetic values of their music. Among those who specially distinguished themselves were the Misses Soman, Gamso and Mangum. One of the treats of the con-

cert was the playing of Chopin's A Flat Polonaise by Mr. Becker himself. He had to add several of his own compositions as encores.

May Lois Fox, a young soprano of great promise, contributed several songs by Mozart and Strauss to the program.

CHICAGO OPERA STARS ON A CONCERT TOUR

German, Polish, Irish, French, Italian and American Songs on International Program

CHICAGO, March 20.—The management of the Chicago Grand Opera Company is sending a detail of favorite singer for a short tourney of this section of the country in a so-called international program, and the opening concert took place at the Auditorium Sunday afternoon, attracting the curiosity and interest of a large number. The company comprised Mme. Jeanne Korolowicz, Marguerita Sylva, Caroli...a White, John McCormack, Nicola Zerola, in addition to Mme. Rosa Olitzka, Chicago's distinguished contralto.

Mme. Olitzka opened the event with four German and one Norwegian song, the composers being Schubert, Bungert, Humperdinck and Hildach, with Grieg's setting of Björnson's "Verborgene Liebe." All of these selections had a rendition marked by understanding and musical charm. Mme. Korolowicz gave finished art to a group of Polish songs that were rapturously received by the crowded upper house. Works by famous masters of almost unpronounceable names, together with a charming composition by Paderewski and a beautiful vocal arrangement of the Chopin Mazurka were all given with beauty of voice and scintillant style.

John McCormack received an uproarious welcome and sang his Irish songs with simplicity, lucidity, beauty of tone and charm of sentiment. His rendition of "A Lagan Love Song" had a lilt that was infectious. Then came the "Green Hills of Antrim," and a simple chanty of an "Old Irish Song" arranged by Chauncey Olcott, and the ever popular "Molly Bawn." One might have thought that the genial Irish tenor had been nominated a president from the applause that was flung at him by the joy-frenzied audience. Then he gave some of Moore's Irish melodies and indicated his sense of humor by "I Hear You Callin' Me." The sprightly Marguerita Sylva sang French songs of Massenet, Chaminade, Carlier and Debussy.

Nicola Zerola, the heroic tenor of the organization, was in fine voice, and represented Italy with a series of songs that carried delight to the listeners. "Triste Ritorno," by Bartelemy; "L'Alba Nascente," Parelli; "Mamma Mia," Nutile, and "Matinata," Leoncavallo, all had ringing high notes for the finale that aroused the greatest enthusiasm and lead to numerous recalls.

Carolina White was entrusted with the American group of songs and selected works of MacFadyen, Schneider, Ware and Chadwick, furnishing a brilliant finale for an interesting afternoon. As a recall, she sang "America."

Spencer Clay furnished valuable assistance as accompanist for all the singers.

MUCH INTEREST IN MR. BAUER'S TOUR

Noted Pianist to Make His Sixth Visit Here, After New Successes in Europe

One of the most interesting plans made for the coming season is that of Loudon Charlton, in which he announces the forthcoming tour of Harold Bauer. Lovers of the piano will remember Mr. Bauer with pleasure because of his extensive tours of this country.

It was with the Boston Symphony Orchestra, in 1900, that Harold Bauer made his first appearance in America. Bauer played Brahms's Concerto in D Minor—a work which well might put his genius to the test—and conquered solely by his display of art and temperament. He proved himself a master of pianoforte tone, an artist deserving a place beside the highest. Bauer's tours since then (he has made five tours of America previous to the present one, under Loudon Charlton's direction) have justified the predictions made by leading critics on his initial visit, for his successes, artistic and material, have brought him universal recognition.

In Europe his reputation was made long before he undertook to win recognition in this country. He has given concerts during the past few years in so many continental cities that an admirer has suggested that the pianist's fame rests quite as much upon his record as a traveler as his skill as a musician. From Europe to South America he has journeyed, returning to England and Paris only to hasten back to Spain, where he has filled many important engagements at fashionable watering places. Meanwhile he has been preparing himself for his American tours, arranging his programs and extending his répertoire. Bauer is nothing if not indefatigable. In his playing the most noticeable characteristic is his exquisitely controlled temperament. While wrapped in his art, he has utter freedom from anything resembling display.

The story of Harold Bauer's career is one of indefatigable, conscientious work. He was born in England in 1873 of mixed parentage; his father was a German by birth, his mother English. As a child he showed musical instinct, and he began to play as a violinist. He played in public when he was nine years old. Although he had studied the piano he did not dream of a career as a piano virtuoso until Paderewski heard him and urged him to devote himself exclusively to piano.

It was in 1892 that Mr. Bauer went to Paris to study with Paderewski. No doubt the latter was of assistance to him, but Mr. Bauer in a great measure is self-taught. A man of sensitive, receptive, analytical mind, of liberal knowledge and shrewd reflection, he worked out his own salvation. In 1893 he made his début as a pianist in Paris, and for the last eight years he has called that city his home; but he has traveled extensively and given concerts in Germany, Spain, The Netherlands, Austria, Russia, Sweden and other countries.

A COUNTRY CLUB FOR MUSICIANS

MANY plans have been evolved, in the past, looking to the furthering of the fraternal spirit among musicians, but no one plan has been as ambitious or as practicable as that proposed by Dr. Franklin Lawson, the tenor.

Dr. Lawson has conceived the idea of establishing a country club for musicians amid ideal surroundings, and to this end has purchased a large tract of land beautifully situated directly on the Atlantic Ocean, six miles from Watch Hill and seventeen miles from Narragansett Pier, being near the town of Westerly, R. I. The tract, which is well elevated and slopes gradually to one of the finest beaches on the Atlantic Coast, contains 350 acres of partly wooded and well-drained land. The drinking water is of approved purity, and the Summer climate ideal.

This tract, which has the appropriate name Musicolony, has been divided into lots. Such well-known people as Dr. Frank E. Miller, the New York specialist; Sig. Gatti-Casazza, director of the Metropolitan Opera; Giuseppe Campanari, baritone; Charlotte Maconda, soprano; Fred. Martin, bass; Maud Morgan, harpist; Reed Miller, tenor; Caroline Mihir-Hardy, soprano; Frank Croxton, bass; Grace Kerns, soprano; Lambert Murphy, tenor; F. W. Haensel and W. R. Anderson, managers, have already purchased building sites. In the near future a club house, a hotel, an auditorium, boat and bathing houses will

be erected and a garage, baseball and tennis fields will be laid out. An inland salt lake will offer opportunities for fishing, boating and canoeing.

Among others who have purchased one or more lots may be mentioned Dr. Gerrit Smith, organist-composer; Julian Pascal, pianist-composer; Charles S. Fischer, organist; Hugh Alexander, organist; Clara de Rigaud, voice teacher; Helen A. Hayes, voice teacher; Isabel W. Smith; André Benoit, pianist; Charles N. Granville, baritone; Grace Clark Kahler, soprano; Carl Danielson; H. B. Wheatcroft, tenor; Irene Simmelink; Edwin Skedden, baritone; Alice Mertens, contralto; M. M. Kauffmann, violinist; Lillian Andrews; H. B. Dye, organist; Lillian Homesley, soprano; T. J. Byrne, tenor; Cora F. Bell, soprano; C. Raffaelli; G. Guattari; Martha G. Byrne, soprano; Lotta van Buren, pianist; Minot Garey; Nettie S. Spencer; Frank W. Coy; Victoria Wilson, soprano; Mary Wall, harpist; Mrs. Hardie; F. I. Congleton and others.

BOSTON PIANIST TAKES BRIDE

BOSTON, March 20.—George W. Proctor, the pianist and instructor at the New England Conservatory of Music, was married to-day, at the home of Mrs. John L. Gardner in the Back Bay, to Marguerite L. Burtt, who has been the assistant librarian at the conservatory. Mr. Proctor is a musical protégé of Mrs. Gardner.

BOSTON OPERA IN ITS LAST WEEK

Season's Performances Have Included Four Novelties Among Twenty-seven Operas Presented—"The Girl of the Golden West" Most Popular of the Entire List

BOSTON, March 20.—The last performances of the second season of the Boston Opera Company will be given on the afternoon and evening of March 25. The directors of the company have issued to the stockholders and boxholders a circular which outlines the financial and artistic results of this season, and announces a third season of eighteen weeks of opera to begin on the twenty-seventh of next November and continue to March 30, 1912.

Twenty weeks of opera have been given this Winter, and many of the performances have been of the utmost brilliance. The company has been particularly fortunate in some of the artists engaged for the second season as regular members of the organization, and the list of visiting artists has been notable. Twenty-seven operas have been given, as follows: "Aida," "La Bohème," "Madama Butterfly," "Barber of Seville," "Carmen," "Cavalleria Rusticana," "Don Pasquale," "L'Enfant Prodigue," "Faust," "La Gioconda," "The Girl of the Golden West," "Hänsel und Gretel," "La Habanera," "Lakmé," "Lucia di Lammermoor," "Mefistofele," "Manon" (Massenet), "Manon Lescaut" (Puccini), "The Miser Knight," "Otello," "I Pagliacci," "The Pipe of Desire," "Rigoletto," "The Sacrifice," "Tosca," "Il Trovatore" and "La Traviata."

Four of these operas were novelties. Three of them Debussy's "L'Enfant Prodigue," "Laparra's "La Habanera" and Converse's "The Sacrifice," were performed for the first time on an American stage. The fourth novelty was "The Girl of the Golden West," which Boston was the third city to hear. "The Sacrifice" was given its first performance on any stage here.

The attendance during the season has varied. As a rule it constituted very creditable testimony to the number of music lovers in the city, which is not the largest or the second largest city in this country. The most popular opera of the season has been "The Girl of the Golden West." When this was performed at popular prices on Saturday night, February 18, with Constantino, Carmen Melis and Giovanni Polese in the principal parts, more than 3,000 were admitted in a theater of which the normal capacity is 2,751, and then more than 600 were turned away. There was a similar state of affairs when Nellie Melba contributed her services as *Mimi* in "La Bohème" on the fifteenth of December, 1910. The house had been sold out a fortnight in advance. At the very beginning of the season and during certain ensuing weeks the attendance was below the desired proportions, but it may be said, in general, that few casts of particular excellence escaped the notice and the appreciation of opera goers.

The circular states that while the Boston Opera "is in no sense a speculative venture, the financial interests are so large that it has been considered wise to entrust to a competent committee an investigation of the business affairs of the company. This committee of three, Oliver Ames, T. L. Livermore and Eugene V. Thayer, but one of whom is a director of the company, has made a careful examination of all the items of income and expenditure, and its unanimous conclusion reads in part as follows:

"Pursuant to your request, the undersigned as a committee have conferred with your managing director, Mr. Russell, and have examined the statement of receipts and expenditures for the current season which he has furnished us with a view to the question whether the expenditures can be adjudged excessive.

"The time at our disposal would not have permitted us, if we had thought it practicable, to compare the details of pay-rolls or the other ordinary current expenses with those of other opera or theatrical companies. We have, however, secured from reliable authority a comparison of the expenses of your company and the opera company of New York.

"This evidence has convinced us that the quality and scale of the productions given by your company are fully as good as, if not better than, those produced in New York, aside, perhaps, from a few of the noted singers engaged by the Metropolitan Company. The cost of producing opera in Boston is as low if not lower than in New York City."

For the third season the terms of subscription will be somewhat altered. The

stockholders subscribing for the four subscription performances per week will have the privilege of being the first to draw for their seats on allotment day. Those engaging seats for three performances a week will be next in the order of the drawing. No subscriptions for less than two performances a week will be accepted at the drawing.

The Russian dancers, Pavlova and Mordkin, and their support, figured largely on the programs of the last week but one of this present season. They danced on Friday night, following a performance of "Don Pasquale"; on Saturday afternoon, following a performance of Converse's "Sacrifice," and on Saturday evening, when Debussy's "L'Enfant Prodigue" was sung with Ruby Savage appearing for the first time as *Lia*. The two last performances of "The Sacrifice," with Constantino, Nielsen, and Blanchard in the principal rôles were of a nature to do entire justice to the opera. Mr. Constantino also sang as *Cavaradossi* in "Tosca" when that opera was given for the last time this season on the fifteenth. That appearance was Mr. Constantino's seventh performance in the space of a week. He has seldom, since he first appeared here, given a more carefully considered and dramatically logical impersonation. He employed his voice with the greatest skill, so that, in spite of the unusual strain to which it had been subjected, it responded fully to the demands of the rôle. The tones, however soft, carried, and they were colored skilfully. Mme. Melis was again a superb *Tosca*. Giovanni Polese appeared as *Scarpia* and lent much additional force and interest to the performance. He was one of the most human, and most believable *Scarpias* who has appeared on the Boston Opera stage. Robert Moranzoni again conducted with splendid color and elasticity.

"Don Pasquale" was given for the first time this season on the seventeenth, with Alice Nielsen as *Noria*; Scaretti, a young tenor who sang tastefully, as *Ernesto*; Fornari as the *Doctor*, and Tavecchia as the *Don*. Miss Nielsen is wholly charming, a beautiful singer, and imminently amusing as an actress, when she impersonates *Noria*. The Russians, following this performance, danced with the usual effect on the audience—rapturous enthusiasm, recalls without number, excited applause, and all the rest of it. These dancers have been one of the most attractive features of the second season at the Boston Opera House. On Saturday night the house was again crowded to its capacity, and Mme. Savage was very successful as the mother of the *Prodigal Son*. She sang the music with clean technic and purity of tone, with warmth and musicianship.

O. D.

STOKOVSKI CONCLUDES COLUMBUS CONCERTS

Series by Cincinnati Orchestra Financial and Artistic Success—Russian Orchestra There, Too

COLUMBUS, O., March 16.—The Cincinnati Symphony Orchestra, Leopold Stokovski conductor, gave the final concert of the series arranged here for the season of 1910-1911, in Memorial Hall last week. These concerts have been heard with increasing delight and this organization has awakened new interest in orchestral music in this city. Four concerts were given and large audiences were in attendance at each. Mr. Stokovski has provided excellent programs and both he and his orchestra have made a deep impression on the concert-going public.

For the concert last week an all-Wagner program was selected. The selections included the Vorspiel, "Die Meistersinger"; Vorspiel to "Lohengrin," "Death March" from "Götterdämmerung," "Ride of the Valkyries" and selections from "Parsifal." Mr. Heerman, the concertmeister, played solo parts in the "Die Meistersinger" and "Parsifal" music. He played with lovely tone. The orchestra was in splendid form. All the concerts were a financial success, there being a profit of \$1,000 above all expenses.

The Woman's Music Club gave the fifth artist recital of the series of 1910-1911 in Memorial Hall last Tuesday night. The Russian Symphony Orchestra presented the program on this occasion and the concert attracted an audience of more than 3,000. The orchestra was heard in a program devoted principally to Russian compositions. The Tschaikowsky Sixth Symphony and compositions by Liadov, Ippolitov Ivanow and Chabrier were included in the program. The orchestra did especially

good work in the "Enchanted Lake," by Liadov and in Chabrier's "España." A quartet of singers assisted in the program. They were Nina Dimitrieff, Lelia Joel-Huse, Bertram Schwahn and Frank Ormsby. There was little opportunity to hear these singers, as they appeared but once on the program, giving a very charming rendition of Tschaikowsky's "Night." Mme. Dimitrieff was heard in an aria from "The Sorceress" (Tschairowsky). She was recalled and gave a song with harp accompaniment. Her voice showed to especially good advantage in this last number.

The Woman's Music Club has engaged Geraldine Farrar for the opening concert of the season of 1911-1912. O. S.

PRESENTS NOVELTIES AT NEW YORK DEBUT

Mary Cracroft, English Pianist, Makes a Favorable Impression at First Recital

A number of interesting novelties characterized the recital given by Mary Cracroft, the English pianist, at Mendelssohn Hall, New York, on Monday afternoon.

A large audience, discriminating in its applause, heard the artist, and seemed pleased with the afternoon's offerings. The program read as follows:

Prelude and Fugue in B Flat, Bach-Cracroft; Three Choralvorspiele, Bach-Cracroft; Three Harpsichord Pieces, Domenico Scarlatti; Two Legends, "St. Francis Walking on the Waves," "St. Francis Preaching to the Birds," Liszt; Nocturne, op. 15, No. 1, Impromptu in A Flat, op. 26, Chopin; Barcarolle in G Minor, Prelude in G Minor, Prelude in B Flat, Rachmaninoff; Ballade, "Jardin dans la Pluie," Debussy; "Cocou," Arensky-Siloti; "Marche Miniature," Tschairowsky-Siloti; Valse, Arensky-Siloti; Esquise in A Flat, Arensky; Polonaise in A Flat, op. 53, Chopin.

Such a list of compositions, many of them heard for the first time in New York, is surely one that commands attention, and to say that Miss Cracroft held the audience's interest throughout, is saying much for her as an artist.

Miss Cracroft convinces one from the very beginning that she is a serious artist and one who has studied her classics with great care. Her transcriptions of Bach are musically and she played them with fine repose and technical accuracy. Of the lighter Scarlatti pieces, it may be said that they were given in true harpsichord style, delicate, airy and flowing.

In the Liszt legends Miss Cracroft had an opportunity to give her virtuosity a hearing and though there might have been more power and breadth in the first of them, they were creditably played. A Rachmaninoff group was given with much Russian feeling, the "Barcarolle" with beautiful singing tone, and the Prelude in G Minor with barbaric rhythmic swing. The Prelude in B Flat did not prove as interesting; the "Ballade" of Debussy might well have been from the pen of Jules Massenet, and is a beautiful bit of pianoforte writing. The delicate rain episode followed, played in perfect accord with Debussy's ideas. Arensky's "Esquise" pleased, and Chopin's A Flat Polonaise was given with fine majestic spirit and power.

Of the performance as a whole, it must be remarked that Miss Cracroft is an artist whose attainments are far above the average. Her tone, technic and interpretation are all those of a pianist of high artistic ability and the impression created was one that will go far to make her art appreciated in this country.

Comments of New York papers:

Sensational, perhaps, Miss Cracroft's playing is not, but it is eminently artistic, sympathetic and enjoyable playing, for all that, and the applause with which her efforts were greeted was well deserved.—De Koven in the *World*.

Miss Cracroft commands a tone upon the piano that frequently has charm and color and variety; her technic is fluent and rarely fails her, and it is used as a means, not as an end. Her personality is not aggressive, nor is her playing burdened with "temperament"; but it is none the less musical, finely felt, and carefully studied, and it is capable of giving real pleasure to discriminating listeners.—*The Times*.

Milwaukeeans Discountenance Mayor Seidel's Opinion of Popular Taste for Ragtime

MILWAUKEE, March 20.—Mayor Seidel has failed to find public support in his opinion that popular, including rag-time, selections are more to the taste of the audiences at the people's concerts at the Auditorium Sunday afternoons than classical music. The Mayor requested Manager Grieb, of the Auditorium, and Musical Director Christian Bach to put more popular music in the programs, but Manager Grieb demonstrated that he had more requests for classical selections than for any other numbers.

VOLPE ORCHESTRA SHOWS BIG GAINS

Movements from Arthur Foote's Suite an Agreeable Novelty at New York Concert

Without any soloist the Volpe Symphony Society gave its last concert of the season at Carnegie Hall on Sunday afternoon, March 19, with the following excellent program:

Wagner, Prelude, "Die Meistersinger"; Beethoven, Symphony No. 5, C Minor; Arthur Foote, Two Movements from Suite in D Minor, op. 36; (a) Expressivo, non troppo Adagio; (b) Theme and Variations; Tschairowsky, "Francesca da Rimini."

This concert, as ambitious as any yet given by Mr. Volpe, proved one of his greatest successes and showed the very remarkable gains made in the last year or so, both by his orchestra and by himself as a conductor and interpreter. Mr. Volpe has grown especially in emotional power—the capacity to bring works of large thought and form into a compact whole—and in interpretative insight, which reveals itself especially in the works of larger import.

The "Meistersinger" prelude was played with enthusiasm and breadth, and achieved large climaxes. The Fifth Symphony, especially, gave evidence of Mr. Volpe's growth and is, perhaps, the greatest evidence which Mr. Volpe has yet given, of his ability as a conductor. It was impressive and vigorous, surcharged with emotion, a little overdrawn, perhaps, in some of its contrasts, and without certain subtleties that can only come with longer experience, but, nevertheless, capable of moving deeply the feelings of those who know well their Beethoven. The conductor was particularly happy with his long and impressive fermatas in the first movement.

In the intermission an address was made by George Austin Morison speaking for the guarantors. He told how the orchestra had grown from Mr. Volpe's earliest endeavor to give young and ambitious musicians the opportunity of performing the great master works, and told how the orchestra had increased from forty to over ninety players. He spoke highly of Mr. Volpe's ardent and self-sacrificing efforts in behalf of the society and called the attention of the audience to the fact that each program this last year has had upon it one great symphony and one composition by an American composer. Mr. Volpe was surprised and embarrassed by the presentation of a large wreath from the guarantors of the concerts.

The movements from the Foote Suite proved sincere and melodious works. The first is a melody of tender sentiment, well developed and containing a passage with some good scoring with full brass chords. The theme for variations is a syncopated melody, rhythmically close to the andante of the "Kreutzer" Sonata of Beethoven, but having a slightly Slavic flavor. The variations are short and fresh, clever in their scoring and with frolicsome, as well as more earnest moments. The sixth variation is reminiscent of one of the late Beethoven piano sonatas. The last variation is very vigorous and strongly Slavic. The whole work was distinctively pleasing.

The orchestra attacked vigorously the difficulties of the "Francesca" and gave a performance emotionally powerful and thoroughly Dantesque in its breadth, though not without possibilities of greater technical refinement in the love scene.

Mr. Volpe conducted all the works without score. The concert was thoroughly exhilarating and Mr. Volpe was warmly applauded by an audience which was somewhat smaller than it should have been, perhaps on account of the rain.

ARTHUR FARWELL.

Marc Lagen Returns from Eastern Booking Trip

Marc Lagen, the New York manager of musical artists, has just returned from a booking trip through the New England States during which he booked many engagements for his artists. He will soon start on an extensive booking tour and will spend most of his time on the road. His announcement of artists will be made within a couple of weeks, and will be of general interest.

Constance Balfour Sails for Europe

Constance Balfour, the dramatic soprano, has just sailed for Europe and will spend the summer studying in Milan. On October 15 she will join the Bevan Opera Company, for which she has been engaged and which opens its season in Los Angeles.



The pupils of H. W. Owens gave a vocal recital last Friday evening, in Steinway Hall, Chicago.

A fine new organ has been installed by the University of Toronto, and another by St. Paul's Methodist Church in that city.

Alfred Best has organized an opera class of twenty-seven members in Salt Lake City and is teaching them "La Bohème."

Theodora Sturkow-Ryder gave a concert last week for the Woman's Club, in Oak Park, Ill. Her recent recital at Monmouth, Ill., proved most successful.

Effie Kiddie, a pupil of Louise Burton, who has been specializing in Scotch songs, has been meeting with considerable success singing in Chicago Scottish lodges.

The report of the finance committee of the Schubert Choir of Toronto, shows gross receipts for the two concerts in Massey Hall of \$6,800, and expenses of \$6,500.

L. Gaston Gottschalk, the well-known operatic baritone and educator, has opened a vocal studio at Portland, Ore., and has excellent prospects in this wonderful Northwestern Coast city.

Henry Gurney, a tenor who sang the principal rôle in a sacred opera produced in connection with the Missionary Exhibition in London in 1908, has been engaged to participate in "America's first Missionary Exhibition" in Boston next month.

Edna Cota, a promising young organist, and a pupil at the American Conservatory in Chicago, studying with Effie Murdock, last week gave an organ recital in her home, Aurora, Ill., that was highly approved.

Robert A. Squire, of Meriden, Conn., has been appointed organist and choirmaster of the Windsor Avenue Congregational Church in Hartford, succeeding Richard O. Phelps, who held the position for eighteen years.

Henry C. Barnabee, the veteran light opera singer, was injured by a fall down the stairs of a Haverhill, Mass., hotel last week, but an examination later in Boston showed that his injuries, while painful, were not serious.

Ernst Heim, of Milwaukee, a popular musical society director, and Mrs. Heim celebrated their silver wedding anniversary last week. Mr. Heim is director of the Männerchor Edelweiss, Männerchor Uhland and the Zwölfer Bund.

A concert was tendered last week as a testimonial to Mary Clementine Smedley in Berkeley Hall, New York, at which Mrs. J. Leffingwell Hatch and Gustave Horde sang, Janet McIlwaine played the piano and Dr. J. Leffingwell Hatch gave numbers on the 'cello.

Elena Moneak, violinist, played in joint recital at the Lexington Hotel, Chicago, last week, with Jennie F. W. Johnson, contralto. Thursday evening she gave a recital at Chicago Heights, and repeated the same program Friday evening at Park Ridge Country Club.

At the annual business meeting of the Kansas City, Mo., Musical Club the following officers were elected: Mrs. Charles Bush, president; Mrs. Paul Barnee, first vice-president; Mrs. S. S. Gundlach, second vice-president; Mrs. A. D. Brookfield, secretary, and Mrs. Hutcheson, treasurer.

The Russian dancers, Anna Pavlova and Mikail Mordkin, appeared at the Providence Opera House, Providence, March 10, with the Imperial Russian ballet and an orchestra under Theodore Stier. The entire house was sold out and a large number availed themselves of standing room.

LOUISE ORMSBY

SOPRANO
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tion by several prominent New York managers. The title of Mme. Bell-Ranske's work is "In Advertisementland."

"The Hymn of Trust," a new and important choral work written by Dr. Edward Broome, of Toronto, was given recently in Milwaukee under the baton of the composer. So popular did it prove that the Arion Society will include it in its next program in conjunction with Verdi's "Requiem," which was done this season by the Mendelssohn Choir of Toronto.

Walter Spry, head of the Chicago piano school bearing his name, gave a successful lecture-recital at Davenport, Ia., on Wednesday evening of last week, in the St. Cecilia Auditorium. He presented Mozart's Fantasia in C Minor, Haydn's Andante from the "Surprise" Symphony, two selections from Chopin, and others by Leschetizky, Dohnanyi, Seebbeck, Debussy and Liszt.

A musical society has been organized at Manitowoc, Wis., under the name of the Manitowoc Choral Union. Franklin Horstmeier has been chosen director and E. H. Ludwig president. The part directors have been named as follows: Soprano, Mathilda Schmidt; alto, Edna Reardon; tenor, John L. Smalley; bass, Norman Knutzen. The union has a charter membership of forty-five.

Mrs. Heinrich Meyn gave a musicale March 18 at her home, No. 150 West Fifty-ninth street, New York. Mr. Meyn sang some new songs by Sidney Homer and also Hungarian and Russian songs. Among the guests were Mr. and Mrs. Andreas Dippe, Mr. and Mrs. Walter Damrosch, Mr. and Mrs. Herbert Witherspoon, Mr. and Mrs. Frank Damrosch, David Bispham and Francis Rogers.

Robert J. Winterbottom, organist at Trinity Church, New York, gave an organ recital at St. David's Protestant Episcopal Church, Roland Park, Md., March 14. His program included Bach's Prelude and Fugue in E minor; Concerto, by Handel; Andante from fourth organ symphony, by Widor, and selections from several other masters. He was assisted by Thomas DeC. Ruth, bass soloist of St. David's choir.

Mrs. Mary McFie, mezzo-contralto, and Foss L. Fellers, pianist, gave a recital at the recital hall of Bush Temple Conservatory, in Chicago, Thursday evening of last week. Mr. Fellers's numbers included an Etude of Juan, a Rhapsodie b^r Liszt and Miss McFie sang a selection from Göring-Thomas's "Nedeshda," three songs from Landon Ronald's "The Cycle of Life," together with songs by Dvorák, Grieg and Tosti.

Society turned out in full force in Milwaukee on the occasion of the first of a series of Lenten musicales under the auspices of the Surgical Ward Helpers of the Children's Free Hospital, in Juneau Hall, the Auditorium, that city. Margel Gluck, violinist, was the soloist, with accompaniment by Ella Ivemy. Gretchen Gugler, a Milwaukee pianist, made her first public appearance, and acquitted herself creditably.

While on his way to Toronto, Mischa Elman, the violinist, was the victim of a curious fit of absentmindedness. He left his train at London, Ont., not thinking that he was a hundred miles from Hamilton, where he was to play that night. He was comfortably settled in his hotel when he realized that he had made a mistake. It was luckily not too late to correct the error and he departed on the next train for Hamilton.

Josef Hofmann spent a few days at his home in Aiken, S. C., previous to finishing up his concert tour in this country. This week he gives concerts in Kingston, N. Y.; Newark, N. J.; Norwich, Conn., and is to play twice with the New York Symphony Orchestra. At the farewell recital in this city on April 8 some of the important numbers on his program is the Beethoven Sonata, Op. 101, the Schumann Sonata in F Sharp Minor.

May Porter, organist of the church of the Holy Apostles, Philadelphia, has prepared an excellent and appropriate series of Lenten organ recitals to be given Saturday afternoons at 4 o'clock, assisted by the following well-known artists: Mrs. Russell King Miller, contralto, March 18; Dorothy Johnstone Baseler, harpist, March 25; Austin G. Hughes, tenor, April 1; Edna Rake pleased all who heard it.

A libretto of unusual character has just been finished by Mme. Bell-Ranske and is being set to music by Antonio D'Annunzio, who has already made a name for himself as a composer and whose light opera "Cupidia" is now under considera-

Florence Smith, soprano, and Grace Graf, violoncellist, April 8.

Perley Dunn Aldrich, the well-known baritone, will sing the following American songs at the forthcoming Biennial of the Federation of Musical Clubs in Philadelphia: "Fish Wharf Rhapsody," by Henry Gilbert; "Israfel," by Edgar Stillman-Kelley, and "The Lone Prairie," by Arthur Farwell. Mr. Aldrich, who has been making his home in Philadelphia, has now a studio in Carnegie Hall, New York, and will remove permanently to New York in the Fall.

The giving of a selection of the music of Victor Herbert's new opera, "Natoma," furnished the unique feature of the concert given recently in Providence by the American Band of that city, under its new leader, Warren R. Fales. The number included the minuet and "Dagger Dance." It was the first band production of any of the opera's music, the arrangement being made by Concertmaster Bouen R Church especially for this concert, with the consent of the composer.

Mrs Edwin Stanton Fechheimer, one of Mrs. Regina Watson's artist's students, gave a fine program last Sunday afternoon at the school, No. 46 East Indiana street, Chicago, doing excellent work. Selections such as the Beethoven Sonata in D Major, op. 28, a Mazourka, Nocturne and Etude by Chopin, Brahms's Rhapsody in B Minor, Leschetizky's "Canzonetta Toscana," Grieg's Concerto in A Minor, Blumenfeld's Etude de Concert and Kopylow's Etude in double notes were presented.

Equipped with a valuable violin, the gift of philanthropic musical friends, and with a banking credit also supplied by Toronto patrons, Louis Ruthenberg, a prodigy for his years, left last week for Europe to begin a course of instruction under the great Sevcik. The young man had given several recitals in the hope of raising funds to take him to foreign masters, but without success until a few weeks ago wealthy music patrons clubbed together and pledged their support for three years of training.

One of the interesting vocal experiments last week in Chicago was E. C. Towne's recital in Kimball Hall, giving a large and varied program of songs by Schubert, Schumann and Franz. Something like two score of songs were set down on the program to familiarize pupils and friends with standard classics and the singing was done in a style that reflected credit upon Mr. Towne's ability as a teacher, likewise his taste in making up the program. The accompaniments were furnished by Mrs. Sara Beals and Ora Johnson.

Peter C. Lutkin, dean of music in the Northwestern University, and his A Cappella Choir were greeted by an audience that fairly filled Carpenter Chapel, in Evanston, Ill., on Tuesday evening of last week. Mr. Lutkin has an excellent organization and achieves as fine values in small things as he does in the greater ones, evidenced by his big work in the May festivals. Tschaikowsky's "Legend" on this occasion was beautifully read, an excellent example of finished balance and delicate shading, with charm of enunciation most grateful.

Marie Hughes, of Chicago, gave a piano recital, March 16, in Minneapolis, to show her friends the progress she had made in her art before leaving next month for Paris to study with Harold Bauer. She is a former Minneapolis girl and had the assistance of her former teacher, Mrs. Wilma Anderson Gilman, who played the second piano parts in the Grieg A minor Concerto and the "Danse Macabre." Miss Hughes gave three Chopin études with excellent effect and selections by Poldini, Nevin and Moszkowski. Her playing of the Scriabine "Nocturne" awakened interest.

Free music lectures announced for this week by the New York Board of Education were as follows: "Scottish Music," Mrs. Katherine Hand; "Songs of the German People," Mrs. Bertha Hirsch; "Camille Saint-Saëns," Daniel Gregory Mason; "Composers and Music of France," Clarence De Vaux Royer; "Edvard Grieg, the Norwegian," Margaret Anderton; "Folk Song and Art Song," Mari F. MacConnell, illustrated by vocal music by Helen MacConnell; "Schubert, the Supreme Melodist," Dr. John S. Van Cleve, formerly of the Cincinnati Conservatory of Music; "Folk Songs of England and Scotland," Mrs. Helen Boyce Wheeler; "Beethoven's Later Works," Daniel Gregory Mason.

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WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Banks, Emma—New York, March 23.
Beddoe, Dan—Carnegie Hall, New York, April 4.
Benedict, Pearl—Easton, Pa., March 29.
Bispham, David—Boston, April 14.
Busoni, Ferruccio—Cincinnati, March 31 and April 1; Recital, Mendelssohn Hall, New York, April 5 (evening).
Chapman-Gould, Edith—New York, March 30.
Connell, Horatio—Philadelphia, March 23; Sweet Briar, Va., March 27; Winnesboro, S. C., March 30.
Cunningham, Claude—Milwaukee, March 25; Kansas City, March 28; Natchitoches, La., March 31; Shreveport, La., April 3; Houston, Tex., April 5 and 6; Pittsfield, Kan., April 8.
Duncan, Isadora—Carnegie Hall, New York, March 31.
Eddy, Clarence—Kansas City, March 27; Williamsport, Pa., March 30; Wilkes-Barre, March 31; New York, April 1; Salt Lake City, April 3; Kansas City, April 10; Evanston, Ill., May 19; Des Moines, May 21; Utica, N. Y., May 28.
Elman, Mischa—San Francisco, March 25.
Farrell, Frank—Mendelssohn Hall, New York, March 28.
Gannon, Rose Lutiger—Chicago, April 10.
Garden, Mary—Carnegie Hall, New York, April 3.
Gluck, Alma—Carnegie Hall, New York, April 4.
Gorham, Margaret—Mansfield, March 24.
Hamlin, George—Chicago, March 31 and April 10; Boston, April 14.
Hastings, Frederick—Albany, March 25.
Henry, Harold—Denver, March 23.
Hinkle, Florence—Boston, April 5.
Hofmann, Josef—Kingston, N. Y., March 27; New York, March 31 and April 2; Williamsport, Pa., April 3; New York, April 8.
Hudson-Alexander, Caroline—New York, March 26; Pittsfield, Mass., March 30; April 3 to 21, tour west as far as Kansas City; Port Huron, Mich., April 26.
Huhn, Bruno—New York, March 30.
Jennings, Mae—Brooklyn, April 2.
Kaufmann, Minna—Mendelssohn Hall, New York, March 29.
Kellermann, Marcus—Minneapolis, March 23.
Kuhn, Mina D.—Brooklyn Academy of Music (Lecture Recital), March 28, April 4-11.
Listeman, Virginia—Denver, March 23.
McCormack, John—Carnegie Hall, New York, April 2.
Macmillen, Francis—Kansas City, March 28.
McCue, Beatrice—Lawrence, N. Y., March 25.
Middletown, Arthur—Chicago, April 10.
Mihr-Hardy, Caroline—Chicago, April 10.
Miller, Christine—Newark, March 28; New York, Carnegie Hall, March 29; Pittsburgh, March 31; Irwin, Pa., April 3; Columbus, O., April 4; Cosh-

co, O., April 5; Toledo, April 6; Minneapolis, April 11; Winona, April 12; on tour with New York Symphony Orchestra, April 17, for 6 weeks.

Miller, Herbert—Chicago, April 10.
Murphy, Lambert—New York, March 20.
Powell, Maud—Milton, Mass., April 13.
Rennyson, Gertrude—Carnegie Hall, March 26.
Rider-Kelsey, Mme.—Milwaukee, March 25; Kansas City, March 28; Natchitoches, La., March 31; Shreveport, La., April 3; Houston, Tex., April 5 and 6; Pittsfield, Kan., April 8.
Rogers, Francis—Chicago, March 23; New York, March 30.
Salmon, Alvah Glover—Franklin, Mass., March 29.
Schnabel-Tollefson, Augusta—Brooklyn, April 7.
Schroeder, Alvin—Brooklyn, March 24.
Spencer, Janet—Boston, April 14.
Stephens, Percy—Glens Falls, N. Y., April 6.
Stojowski, Sigismond—Mendelssohn Hall, New York, April 1.
Strong, Edward—New York, March 24; Jersey City, March 27.
Waldo, Helen—Mendelssohn Hall, New York, April 25.
Walker, Edward—Grinnell, Ia., March 24.
Welsh, Corinne—New York, March 30.
Wells, John Barnes—New York, March 30; Grand Rapids, April 3; Appleton, Wis., April 5.
Whithill, Clarence—Mendelssohn Hall, New York, March 23.

Witherspoon, Herbert—Carnegie Hall, New York, April 4.
Zimmerman, Marie—Boston, April 14.

Orchestras, Choruses, Quartets, etc.

Adamowski Trio—Boston, March 23.
American String Quartet—Mendelssohn Hall, New York, March 23.
Banks Glee Club—Carnegie Hall, New York, April 20.
Boston Symphony Orchestra—Brooklyn, March 24; New York, March 25; Waterbury, Conn., March 27; Cambridge, Mass., March 30; Boston, March 31; Providence, April 4; Boston, April 7-8; New Bedford, Mass., April 10.
Brooklyn Oratorio Society—Brooklyn, March 30.
Cincinnati Symphony Orchestra—Cincinnati, March 26, 27 and April 1.
Hoffmann String Quartet—Boston, March 28.
Kneisel Quartet—Chicago, March 25, 26; Green castle, Ind., March 27; New Haven, March 29; New York, April 4 and 11.
Kriens Trio—New York, March 30.
Manhattan Ladies' Quartet—Brooklyn, March 30.
Minneapolis Symphony Orchestra—Minneapolis, March 24, 25, April 7.
New York Philharmonic Orchestra—New York, March 24; Washington, D. C., March 28.
New York Symphony Orchestra—New York, March 31, April 2; 6 weeks' tour beginning April 17.
Oratorio Society of New York—New York, March 29.

People's Symphony Concerts—Carnegie Hall, New York, March 26.

Philharmonic Trio—Brooklyn, April 8.

Philadelphia Orchestra—Philadelphia, March 24, 25.

Rubinstein Club—New York, April 8.

Russian Symphony Orchestra—Adrian, March 24; South Bend, Ind., March 25; Ft. Wayne, Ind., March 27; Findlay, O., March 28; Mansfield, O., March 29; Muncie, Ind., March 30; Hamilton, O., March 31; Lafayete, Ind., April 1; Louisville, Ky., April 3; Lexington, Ky., April 4; Knoxville, Tenn., April 5; Chattanooga, April 6; Nashville, April 7; Tupelo, April 8; Meridian, Miss., April 8; New Orleans, April 9; Houston, Tex., April 10, 11, 12, 13, 14, 15, 17; Waco, April 18; Dallas, April 19; Ft. Worth, April 20; San Antonio, April 21; Redlands, Cal., April 24; Los Angeles, April 25, 26 and 27; Fresno, April 28; San Jose, April 29; San Francisco, April 30 to May 7.

Seattle Symphony Orchestra—Seattle, March 26, April 2 and 10.

St. Louis Symphony Orchestra—St. Louis, March 26.

Thomas Orchestra—Chicago, March 24, 25; Pittsburgh, March 27; Wheeling, March 28; Cleveland, March 29; Chicago, March 31, April 4, 7, 8.

Volpe Symphony Orchestra—New York, March 19.

Young People's Symphony Orchestra—Carnegie Hall, New York, April 1.

OMAHA SONG RECITALS
AND ORCHESTRAL MUSIC

First Concert by Local Symphony Organization Furnishes an Encouraging Event of Week

OMAHA, NEB., March 17.—The last week has held a number of musical events of varied nature. Lucille Tewksbury revisited Omaha on March 4, appearing in a song recital and adding to her already large number of admirers. Her program was well arranged to display her fine qualities of voice and temperament and ranged from the soothing quiet of Brahms's "Wiegenlied" to the tremendous climaxes of Mrs. Salter's "Cry of Rachel," through the many moods expressed in songs of Schumann, Tschaikowsky, Strauss, MacDowell and others. Mrs. Tewksbury did possibly her most remarkable work in "Der Sieger," by Kaun, proving herself more than equal to its dramatic demands. "One Fine Day," from "Madama Butterfly," was given with wonderfully fine interpretation in admirable English. Mrs. Tewksbury was accompanied in faultless manner by Mme. Borgum, of Omaha. The recital was under the auspices of the Tuesday Morning Musical Club.

On Saturday afternoon, March 11, a recital of ballads and children's songs was given by Mary Learned. A delightful program included three of Mrs. Learned's own compositions. Mrs. Learned's voice is of pleasing quality, capable of considerable dynamic contrast, flexible and appealing.

The Rically String Quartet, of Berlin, has made its second appearance here, confirming the impression made some weeks ago. Quartets by Mozart and Haydn and portions of Smetana's "From My Life" and Raff's "Die Schöne Müllerin" comprised the program and called forth enthusiasm.

The Omaha Symphony Study Orchestra, Henry Cox conductor, made its début on Thursday evening before a large and demonstrative audience. Omaha needs an orchestra and any step in that direction is hailed with delight. This new organization means much more than a mere step. Mr. Cox has brought together thirty-eight men, women, boys and girls, many of them his own pupils, and has accomplished remarkable results in one Winter's work. Mr. Cox is discerning in the matters of nuance and rhythm and as a conductor imparts his ideas with decision and clarity. Nor is delicacy lacking, since one of the most creditable numbers on the program was the Andante Cantabile for String Orchestra by Tschaikowsky. The Moszkowski Bolero in D was perhaps the most enjoyable of the orchestral numbers, being given with dash and strong rhythmic feeling. However, the Haydn Symphony in D, "Asa's Death," from "Peer Gynt," and two Hungarian dances by Brahms were also played in a creditable manner. The one solo number on the program was the "Meditation," from "Thais," Massenet, played by Grace McBride, a young violinist of great talent who has won many successes. E. S. W.

Augustus O. Palm the talented young pianist and composer, whose excellent progress has been a matter of keen satisfaction to his instructors at the College of Music, in Cincinnati, has just completed two songs for soprano, a Berceuse for string orchestra with violin obligato, and a setting of a Shelley poem for tenor, male chorus and piano accompaniment, besides a sketch for piano orchestra on themes gathered while in Egypt a few years ago. That his work has decided merit is attested by the favor-

able opinions from those who heard the public performance of his L'Arlésienne suite for string orchestra and several of his songs. There is a charming well-defined melody in his new songs, well brought out by an elaborate accompaniment of an attractive and graceful style.

NEW ORLEANS ENJOYS
WARE-FANNING RECITAL

Baritone and Composer, Together with Mr. Turpin, Win an Ovation in the Crescent City

NEW ORLEANS, March 17.—Despite a series of strong counter attractions the joint recital of Cecil Fanning, Harriet Ware and Harry B. Turpin drew a splendid audience at the Atheneum last Tuesday. All three artists were well known in this city—Messrs. Fanning and Turpin through their previous appearances and Miss Ware by her beautiful songs so admirably interpreted by David Bispham and Cecil Fanning. The young baritone confirmed all previous impressions made of him, singing with the same taste, artistic finish and intellectual grasp which have long characterized his work. The audience did not seem concerned as to the artists' personal wishes and forced him to give a half dozen or more encores. Harry B. Turpin, one of the finest accompanists ever heard here, gave Mr. Fanning valuable support. The second half of the program was devoted to the works of Harriet Ware, who has made a host of admirers in this city. The remarkable pianist-composer accompanied her songs, which Mr. Fanning interpreted, besides playing in excellent style her tone poem, "Song of the Sea." Miss Ware's works are replete with poetic charm and elegance and seem to carry a deep and sincere message. This city will gladly welcome her again. H. L.

EARL CARTWRIGHT'S SUCCESS

Boston Baritone Fills Many Engagements with Prominent Societies

BOSTON, March 20.—Earl Cartwright, the baritone soloist, who has been soloist with the Cecilia Society, People's Choral Union and other organizations, has just returned from a six weeks' trip through the South and is in better voice than ever. He sang last week before the Thursday Morning Club and has been engaged to sing for this

society again next week, March 30, which will be the last meeting of the club for this season. Last week Mr. Cartwright sang a new cycle of songs by Charles Fontaine Manney, entitled "A Shropshire Lad," which were written some time ago when the composer was making a tour through Egypt. The cycle is still in manuscript, but will be published soon. The songs made a most favorable impression and are well designed for the baritone voice.

Mr. Cartwright will be in New York a great deal of the time this Spring, and also plans to be there much of the time next season. His concert manager, Walter R. Anderson of New York, is already booking engagements for him for next season. D. L. L.

Frank Croxton Gives Song Recital in Warren, O.

WARREN, O., March 20.—Frank Croxton, the celebrated basso, was heard here recently in a most delightful program at Dana's Musical Institute. Mr. Croxton sang with his usual pleasing manner and good taste. To the minds of those who heard him here he is an artist of the very first magnitude. His singing of the Mendelssohn aria, "It Is Enough," was one of the most dramatic things ever presented to a Warren audience. His accompanist was Lynn B. Dana, a local artist, who deserves a note of credit for his splendid work.

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